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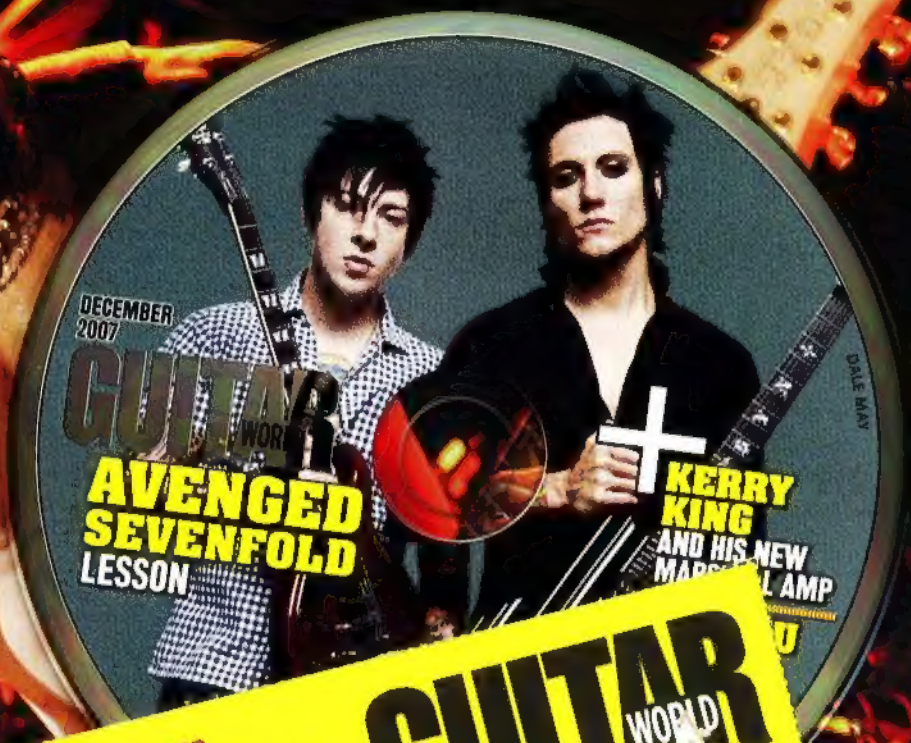


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FEATURES

Avenged Sevenfold
Synyster Gates and Zacky Vengeance demonstrate their most trusted guitar techniques.

Atray

Dan Jacobs and Travis Miguel show you how to play two songs from their new album, "Becoming the Bull" and "Doomsday."

Slayer's Kerry King

The master of all things thrash shows off his new signature Marshall 2203KK amp!

Leslie West

The Mountain legend talks about his new CD, *Masters of War*, and his new Dean signature guitar.

Devin Townsend

The Strapping Young Lad frontman takes you on a guided tour of his studio setup.

LESSONS

- **Betcha Can't Play This:** Jason Hook
- **Slashes:** The Cat in the Hat
- **Michael Angelo Batio:** Time to Burn
- **Shadows Fall:** Metal Shop
- **Richard Lloyd:** The Alchemical Guitarist

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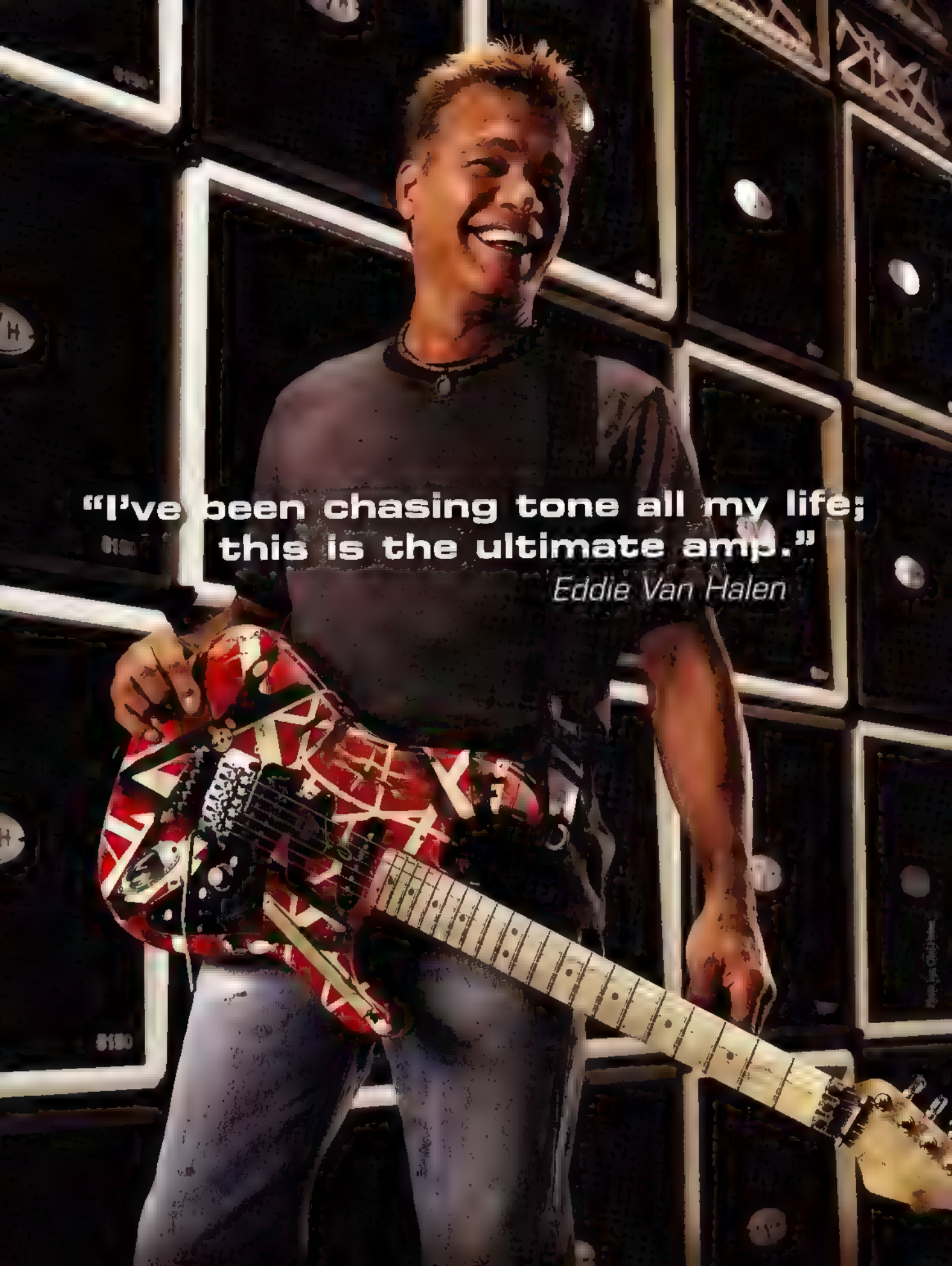


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A full-body photograph of Eddie Van Halen standing in a room filled with stacks of vintage amplifiers. He is smiling and holding a custom electric guitar with a red, white, and black geometric pattern. He is wearing a black t-shirt and light blue jeans. The background is a wall of amplifiers, some with visible brand names like "H" and "150".

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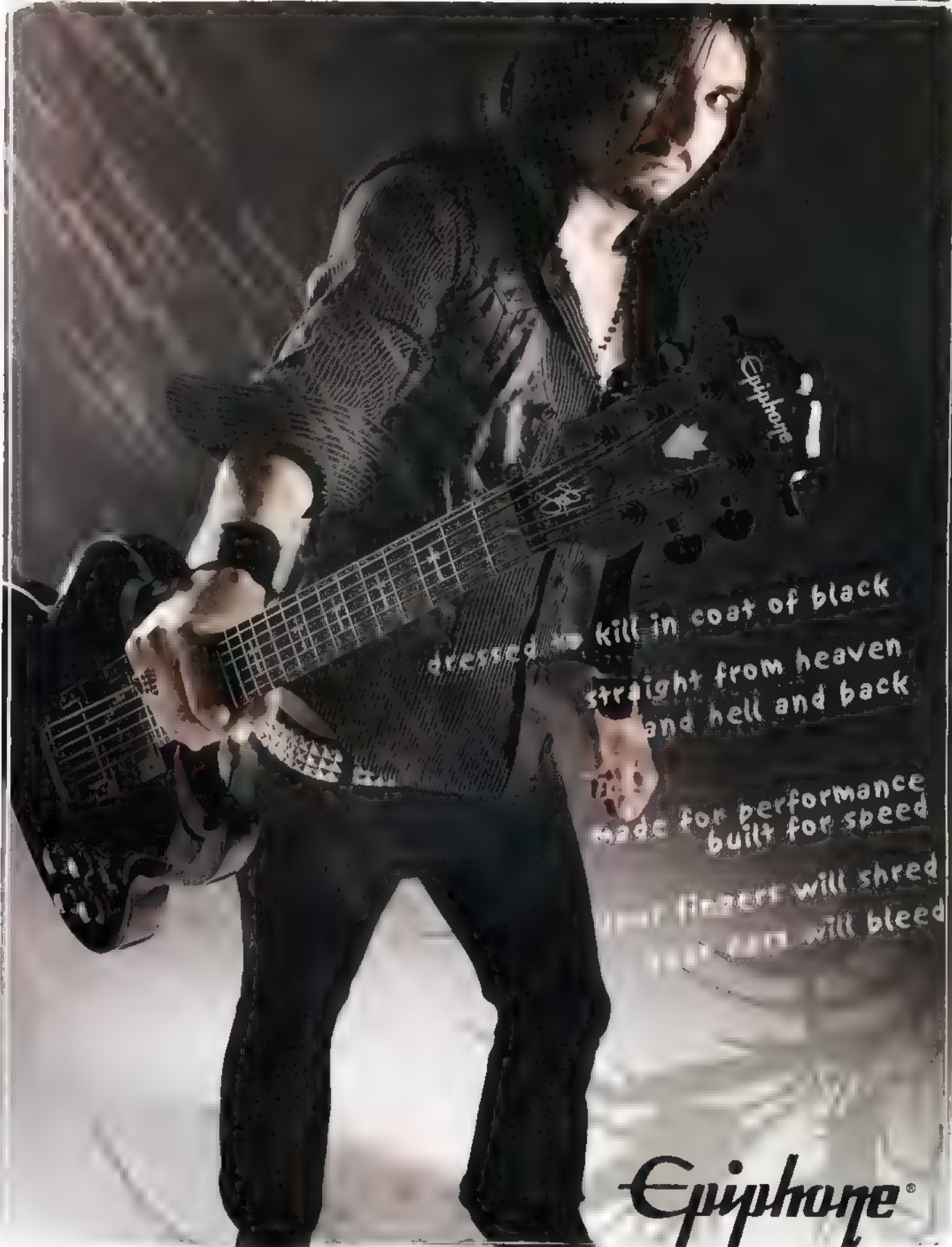
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ROCK EXCHANGE

I'M NOT ONE of those snobs that believes the only good rock is "classic rock." If you open your mind you'll see that a lot of good, progressive music is being produced at the moment. High on Fire, Mastodon, Fall of Troy, Atreyu and the Foo Fighters are just a few bands that are intent on creating compelling and urgent new sounds.

However, there is no denying that there was something special about the music of Jimi Hendrix, Eric Clapton, Pink Floyd and many other bands of the Sixties. Their work continues to be significant and influential. For that matter, these classic bands seem even bigger and more ingrained in the culture than ever, thanks to the advent of music downloading, iPod culture and games like *Guitar*

Hero and *Rock Band*.

All of which begs the question: Why does music recorded four decades ago still resonate with contemporary listeners? The answer is complex, but I believe one reason is that these players had a genuine desire to exchange ideas with other musicians and artists. During the Sixties, jamming was considered essential to musicianship. After a typical gig, Hendrix and Clapton would seek other guitarists, take over a club and continue to make music until the early hours of the morning. The members of Pink Floyd made a point of collaborating with the cutting-edge filmmakers and graphic artists of the day, and the end-product was always something fresh and different. This crosspollination gave power and depth to their work. Some



40 years later, we are still enthusiastically peeling away the layers.

And even though Hendrix is long gone, and the classic four-piece Pink Floyd are no longer in business, it's great to see that Clapton is still keeping the flame alive at his annual Crossroads Festival (see page 42), a place where musicians can compare notes and come away better players.

ON THE SUBJECT of exchanging ideas, we want to hear what's on your mind. In an effort to learn more about you and give you more of what you want, we're asking you to fill out our Reader Survey. It's quick, it's online at guitarworld.com/survey07, and, best of all, it gives you a chance to win a Washburn X35 Face Eraser electric guitar or one of 10 Guitar Center \$50 gift certificates. For more information, turn to page 142.

—BRAD TOLINSKI
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VAI, VAI LOVE

Some would think that the kings of shred guitar would be hard to contain in one magazine, but you have done it, *Guitar World*! You put two awesome guitar gods together for your October issue. What's more, they give you playing tips! Steve Vai's 10-Hour Workout is something that is so valuable to the beginner guitarist, like myself. The fact that Vai was super-successful with it is a sign that it will make you better. I also loved the article on the Ibanez JEM20th guitar; it gave fresh insight on a classic. Keep it up, *Guitar World*! It's magazines like these that grab my interest and make me impatient for future issues

—Ian

A few years ago I met Steve Vai at one of his Evo Premium events in Chicago. He had an amiable and mystical aura as he discussed esoteric subjects, including Eastern spirituality, beekeeping, vegetarianism and karma. A few hours later, the concert began, and Steve Vai transformed into a mesmerizing guitar wizard entrancing the crowd with spellbinding, riveting and otherworldly guitar virtuosity that awed each and every one of us!

—Brien Comerford
Glenview, IL

LORD OF THE STRINGS

With the new Harry Potter book and movie out, did you purposely get a picture of Satch looking exactly like Lord Voldemort?

—Rob Frisina

MOUNTAIN MAN

Thank you for the Death tab in your October issue. It has been a while since I last played guitar, but when I saw "Crystal Mountain" in your mag, I couldn't wait to go home to play it.

—Tony Lebanon

ISBIN A PLEASURE

Mac Randall did a kick-ass job on his classical guitar lesson with Sharon Isbin in the October issue. I'd been wanting to take classical guitar lessons for a while now, and this article was everything I wanted and I didn't even have to pay for a lesson!

—Luke Levinski



Thanks for the excellent classical guitar lesson! It's great to get the ol' acoustic out again, and the inclusion of Bach's Bourrée in E minor made me very happy, as it's one of my favorites

—Steve Dunlap

BLACK MAGIC

I was very pleasantly surprised to see the article on Emperor in the October issue. To be honest, I'm not a huge extreme metal fan or even much of a metal fan at all anymore, but I love reading about bands on the fringe of their genre that have done something revolutionary

or innovative. It's a breath of fresh air compared to all the boring, predictable guitarists out there nowadays. Thanks for mixing things up a bit.

—Tyler Estabrook
Rockford, IL

GUITAR SCHOOL

Richard Lloyd is the man! His recent columns have helped me more than any other from your magazine. I love his no-shit, straightforward approach to the mechanics of the guitar. I have been playing for over eight years now, and these recent columns unlocked the power in my fingers and in my brain.

DID YOU PURPOSELY GET A PICTURE OF SATCH LOOKING EXACTLY LIKE LORD VOLDEMORT?"

Please keep him in the magazine as long as you can...his words are gold and are very helpful to me, as well as countless others. I'm sure.

Mark

I just wanted to thank you for supplying a great selection of lessons in each issue. I get the most out of Soloing Strategies by Tom Kolb. He is a great teacher, and I have loved all of his lessons so far, especially the Danny Gatton column and the article about diatonic sixths and thirds. My playing has become increasingly more melodic with every lesson.

—Jordan Garza

RECENT READER TRANSCRIPTION REQUESTS

RUSH
DETMKLOK
VAN HALEN
SAVATAGE
ALBERT COLLINS
RAINBOW

TRANSCRIBED
On page 166
of this issue

CORRECTIONS An error occurred on page 14 of the 22 Top issue of *Guitar Legends* magazine, causing the first sentence on the page to be accidentally truncated. The sentence should read: One common denominator in the whole grand pageant of 22 Top reincarnations is that rich tone and distinctive guitar style of Billy F. Gibbons. PAGE 84 ("Parts of the Guitar") of the *Ultimate Guitar I.Q. Challenge* (November issue) was printed incorrectly. To see the correct version, visit guitarworld.com/guitarparts.

DEFENDERS OF THE FAITH



BYRAN ANTHONY

AGE 23
HOMETOWN Cape Town, South Africa
GUITAR Ibanez 540S
SONG I'VE BEEN PLAYING "Mr. Brownstone" by Guns N' Roses
GEAR I MOST WANT MXR EVH Phase 90



JAKE MERULLEY

AGE 14
HOMETOWN Newton, IA
GUITARS Ibanez RG Series, Hamer Slammer, Yamaha G55A
SONGS I'VE BEEN PLAYING "Layla" (Unplugged version) by Eric Clapton, "Crazy Train" by Ozzy Osbourne
GEAR I MOST WANT A Marshall JVM all-tube half stack



NICK SAYLOR

AGE 48
HOMETOWN Angier, NC
GUITARS Yamaha FG700S and Ibanez Jet King II
SONG I'VE BEEN PLAYING "Just Got Paid" by ZZ Top
GEAR I MOST WANT Carr Amps 55-watt Slant 6V 2x10

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to defendersofthefait@guitarworld.com. And pray!

OVER KILL

THE MASTERS OF THRASH METAL ARE BACK



ON TOUR

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- 10/4 THU - VA - West Springfield - Jaxx
- 10/5 FRI - PA - Allentown - Crocodile Rock
- 10/6 SAT - NJ - Sayreville - Starland Ballroom
- 10/7 SUN - PA - Philadelphia - Trocadero
- 10/8 MON - CT - Hartford - Webster Theater
- 10/9 TUE - PA - Pittsburgh - Rex Theater
- 10/10 WED - TN - Nashville - The Muse
- 10/11 THU - KY - Covington - The Mad Hatter
- 10/12 FRI - OH - Columbus - La Rosa Villa
- 10/13 SAT - MI - Detroit - Harpo's Concert Theatre
- 10/14 SUN - IL - Mokena - The Pearl Room
- 10/15 MON - MN - Maplewood - The Rock
- 10/16 TUE - IA - Cedar Falls - Reverb
- 10/17 WED - IL - Sauget - Pops Annex
- 10/18 THU - OH - Cleveland - Peabody's
- 10/19 FRI - NY - Poughkeepsie - The Chance Theater
- 10/20 SAT - NH - Bedford - Mark's Place
- 10/21 SUN - NY - New York - BB King's
- 11/17 SAT - Columbia - Bogota - Mogador Theater

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TUNE-UPS

INSIDE BETCHA CAN'T PLAY THIS! 32 INQUIRER 34 SET LIST 36 REVIEWS 38 PROFILES & MORE!!!

SHOOT TO THRILL

THE GUITAR WORLD MODEL SEARCH CONTEST IS ON AGAIN!

EACH YEAR, *Guitar World* publishes its *Holiday Review Guide*, where we showcase the coolest guitars, amps, effects and recording gear of the past year, along with some of today's hottest aspiring models.

Well, our 2008 *Holiday Review Guide* is just around the corner, and we're looking for new models to make it look better than ever. The guide will be in stores and on newsstands this fall, so time is running out. Ladies, grab a guitar and send us your hottest photos as soon as possible! Remember, our 2007 *Guitar Buyer's Guide* made dreams come true for models Andrea Schumann, Lisa Piper and Diana Vergara. You could be next.

In addition, anyone who submits photos may appear in our *Girls of Guitar World* online photo gallery at guitarworld.com. So be sure to include your MySpace page address, so we can link back to you!

► Email your photos to us at modelsearch@guitarworld.com today! 7

AMPLIFIERS

Big stacks and eye popping...
...guitarist that's always ready to rock and roll all night.



(above) The 2007 *Holiday Review Guide*, (right) 2007 *Buyer's Guide* Model Search winners Andrea Schumann, Lisa Piper and Diana Vergara, (above) Andrea in the 2007 guide



YEAR LONG DISASTER

KINKS CONTROVERSY [By ALAN DI PERNA Photo by CHRIS CASELLA]

AT AGE 14, Year Long Disaster frontman Daniel Davies received an important piece of advice from his father, guitarist Dave Davies of the legendary rock band the Kinks. "He told me, 'You don't want to be a drummer, 'cause you make less money and you don't get as many girls,'" Daniel says, laughing. "I'd started playing drums, but I said, 'Maybe I'll switch to guitar.'"

All things considered, the younger Davies made a good choice. Year Long Disaster have just released their self-titled debut album, a disc of tough Seventies-influenced hard rock driven by Davies' powerhouse guitar riffs. When he goes into his high vocal register, Daniel can sound eerily like his dad. "It freaks me out sometimes," he admits. But that's pretty much where the musical similarity ends.

Davies' family moved from London to L.A. when he was 11. Three years later, his parents split up and young Daniel went to live with his godparents. In their home, he heard the music of the Beatles and ZZ Top, both of whom made a deep impres-

sion. When Davies met and bonded with bassist Rich Mullins, Year Long Disaster was born. Unfortunately, both men's love of music was overshadowed by their inordinate fondness for drugs and booze. Eventually, they decided to go into rehab together. "It got to a point where we couldn't practice anymore," says Davies. "I'd be sick if I didn't drink. So I thought maybe I should take care of that."

The band hooked up with producer Jim Waters (Jon Spencer Blues Explosion/R.L. Burnside) and recorded its debut album in Tuscon, Arizona. Davies says Waters got the gig because he didn't talk about microphones or refer to the band as "metal" during his initial interview.

"It's just hard rock," Davies maintains. "Metal means that girls won't come to the show. Whereas if it's hard rock, they will."

Whatever you call it, it's a far cry from his father's music. "Some people come to a show and say, 'That doesn't sound like the Kinks,'" Davies explains. "Well, yeah - I'm not them. Some people get it. Some people don't." □



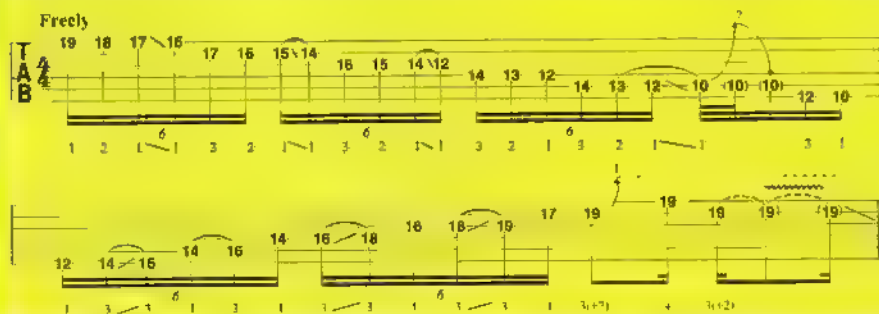
BETCHA CAN'T PLAY THIS! JASON HOOK

"THIS LICK STARTED out as a stock descending E minor blues scale [E G A B♭ D] pattern that I sequenced in three octaves, on strings 1-2, 3-4 and 5-6. After years of playing it, I added a few extra quirky notes to help make the line flow more smoothly and better facilitate the position shifts. The first half of the run, the descending part, is based on the aforementioned E minor blues scale and also includes the chromatic passing tones D♯ and C♯, which may also be thought of as being borrowed from the parallel E major scale [E F♯ G♯ A B C♯ D♯], functioning as the major seventh and sixth, respectively. The half-step bend at the end of bar 1 brings the major third, C♯, into play as well. This bend is performed by pulling the string in toward your palm.

"Bar 2 ascends the E major pentatonic scale [E F♯ G♯ A B C♯] in a similarly fashioned octave sequence, this time beginning on the bottom two strings and more or less repeating the same idea on

the middle two strings before ending on the B and high E strings with an oblique bend and some tasty vibrato. Notice the inclusion of the D note [G string, 19th fret], which is borrowed from the E Mixolydian mode [E F♯ G♯ A B C♯ D]. Be sure to fret the first note in bar 2 with the index finger as indicated and use the ring finger for the ascending slides. The bend and subsequent vibrato are best performed with the ring finger supported by the middle, with the pinkie fretting the high B note on the first string.

"I guess the moral of the story behind this lick is to use whatever notes sound and feel good to you, and don't think you have to restrict yourself to the confines of any particular scale."



Jason can currently be seen on tour with Alice Cooper. For more info, check out jasonhook.com.

ON DISC



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of the
MONTH

ALL
COOPER
HANDS



MASTODON

George Lynch

Christian Olde Wolbers

Aaron Fink breaking benjamin

Dan Donegan

Jean-Francois

KATAKLYSM

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PHOTO FINISH

PEAVEY CUSTOM SHOP 2.0 DEBUTS CUSTOM GRAPHIC FEATURE

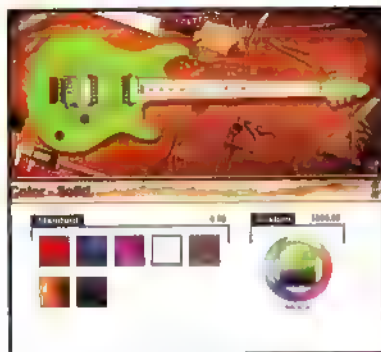
[By ALAN DI PERNA]

I'LL PUT A picture of your girlfriend's posterior on your guitar, if that's what you want," Hartley Peavey says, laughing. "I'll print anything, within reason."

With characteristic panache, the founder and CEO of the Peavey empire is touting the latest refinement of his company's online guitar custom shop (peaveycustomshop.com). Version 2.0

of the Peavey Custom Shop site offers customers the ability to upload any high-resolution image to the site's Custom Graphics ArtGuitar portal and have that image printed on a custom Peavey HP Special guitar.

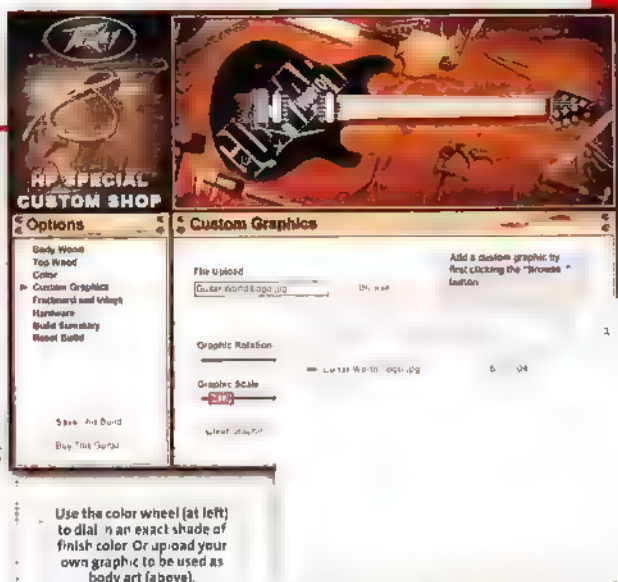
By clicking and dragging, the customer can size and locate the image anywhere on the top of the guitar body, allowing them to personalize their instrument with original artwork or a photo—of themselves, Angelina Jolie, the Hindenburg disaster or even Mr. Peavey's own suggestion above. Via a highly sophisticated laser-printing technique, the image will be precisely replicated on the guitar body.



"Musicians will go to great lengths to look unique," Peavey notes. "Yet, nine times out of 10, they play a guitar designed in the Fifties that their grandfather could have owned." Peavey's online custom shop, he explains, lets users become, in effect, modern-day guitar designers, selecting finishes, body wood, hardware and fretboard and inlay materials. There's even a

color wheel for dialing in custom colors. All selections, manipulations and tweaks happen in real time and can be viewed onscreen, making the site highly interactive.

In essence, customers get the experience of visiting a high-end custom shop and designing their very own guitar—a pleasure once reserved for rock stars and wealthy guitar enthusiasts. Says Peavey, "We don't think that all the greatest guitar innovations were invented in the past. The best is yet to come." With your girlfriend's permission, of course. **D**



Use the color wheel (at left) to dial in an exact shade of finish color. Or upload your own graphic to be used as body art (above).

CONTEST

Go to www.guitarworld.com for details on how to enter the Guitar World/Peavey Custom Shop design-your-own-guitar contest! The winning design will be produced as a one-of-a-kind guitar by the Peavey Custom Shop and given to the winner.

INQUIRER KEITH NELSON [By HANBY HARWARD] OF BUCKCHERRY

How did you start playing guitar?
I wanted to write songs. I was inspired by songwriters like Bob Dylan. Playing guitar happened as a result of that.

What was your first guitar?
A Fender Telecaster Custom. It was somebody had painted with Van Halen stripes. I took it from the head of the do-it-yourselfers, so we took the neck off and gave it a new black color.

What was the first song?
Probably "Back in Black."

Are you still your first guy?
Geez, I don't, because I'm still a member of the band.

Have you had a significant gig or embarrassing onstage moment?
There have been tons of moments onstage in the past 10 years that didn't work out so well, but probably the worst was the

time I broke my nose—was a flying guitar. I threw the guitar and I caught it with my face. We continued, but I went right to the hospital after the show. It was very Sil Valentine.

What is your favorite piece of gear?
A Zanele MacFarr guitar, by Danny Dreyer. I've been using Zanele's guitars for the last few years. They're on the road, and they were kind enough to make me one with the kind of neck that I really like and gave it with a unique design. A dragon with wings.

Are you more of a player or a songwriter?
Unfortunately, at this time, knowing about the music business is important as knowing how to write great songs. If you want to have any kind of longevity, in addition to learning about the business, you should learn your instrument and learn the history.

Is there a dying breed of bands that actually put on time and play?
There's a dying breed of bands that actually put on time and play. There's a lot of bands out there that play along to tracks. It seems that there's a dying breed of bands that actually put on time and play. Their instruments and perform.





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JERRY CANTRELL

OF ALICE IN CHAINS [Interview By NICK BOWCOTT]

NIKON AT JONES BEACH THEATRE • AUGUST 18, 2007 • LONG ISLAND, NY



Nikon at JONES BEACH THEATRE



"The set list that night was a little different from usual," says Alice in Chains guitarist Jerry Cantrell, "and we didn't realize it until we were onstage. When we got to 'Would?' we all looked at each other, because it's usually the second-to-last song. But we just roiled with it, and it turned out okay."

1. AGAIN "It's just a good opening song. It kicks right in and gets the blood pumping."

2. GRIND "I revamped the solo and came up with something I might like even better than what's on the record. It's actually a lot simpler, but I think it goes well with the song."

3. THEM BONES "I always look forward to the solo, because it's compact and has a lot of punch to the delivery."

4. WOULD? "This song has that restrained, in-the-pocket feel to it, which I think is the power of this band. It's hard keeping tempos back for anything live, because

you're got your adrenaline flowing and you've got the crowd yelling at you, but if you rush through a song like 'Would?' you definitely lose something. Sometimes it's more powerful to walk than run."

5. ANGRY CHAIR "Layne [Staley, original vocalist] wrote 'Angry Chair,' and we were used to him leading that song out on guitar, so it's great to have Will [Duvall, vocals] play guitar on it."

6. MAN IN THE BOX "Even though we've been playing it for nearly 20 years now, 'Man in the Box' is always a fun song and solo to play."

7. ROOSTER "Ending the set with this and having everybody sing at the beginning and end of the song is always a cool thing. It's a powerful song, and it connects with a lot of people. When it was written, it touched on a war that was long over [Vietnam] but still affected my life personally and a lot of others, too. And with the two

subsequent wars in the Middle East and the one that's still going on, it's just as relevant today."

8. SET LIST BOX "Our lighting guy came up with the idea of a backlit set list, which I think is great. The back-light makes the white paper glow, so there's not much chance of missing it. We've always used darker tones in our lighting to keep the mood equal to the music, and that often makes you as good as blind, because the stage is so dark!"

9. DUNLOP JIMI HENDRIX SIGNATURE WAH "It's a really expressive vocal-like pedal. I remember having a heavy discussion with Kirk Hammett a long time ago about how a wah is the only pedal you really need."

10. DUNLOP ROTOVIBE "I use this pedal minimally, but it's nice to hit it once in a while just to get that warbly, Robin Trower kind of thing going. I'll use it at the end of a tune sometimes to get a 'rolling' kind of effect."

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BOX CRUNCH

RHINO SQUEEZES 25 YEARS OF METAL INTO ITS NEW FOUR-DISC SET.

[By IAN CHRISTIE]

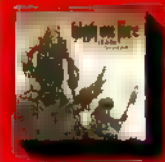
THE HEAVY METAL BOX

A HEAVY METAL TALKS toward its 40-year mark, the genre itself seems harder than ever to peg. Metal has been stereotyped, categorized and marketed in an infinite number of ways, to the point that it's difficult to comprehend how each of these subsets fits into the whole. Yet the unifying threads that tie Stryper to Slayer and Iron Butterfly to King Diamond are apparent, if you listen hard—and loud—enough.

Enter *The Heavy Metal Box*, a dense four-disc overview of the hallowed metal canon's first 25 years. The discs fit in a case shaped like a vintage Marshall amp head, with one knob that spins, with a nod to Spinal Tap, all the way to 11. Like one of Jim Marshall's creations, *The Heavy Metal Box* hits the right meaty metal tones and then some, as multi-Platinum acts like Kiss, Quiet Riot, Metallica and Pantera share space with historical stepping stones like Helloween, Angel Witch, Hanoi Rocks, Savatage and, hell yes, Mercyful Fate.

The mayhem starts with Iron Butterfly's thudding "In-A-Gadda-Da-Vida" from 1968, and soon Uriah Heep, Alice Cooper, Rush and Rainbow creep from the slime with more ornate ideas. The heavy metal era enters in full force at the end of disc one with Iron Maiden's 1980 twin-guitar masterpiece "Phantom of the Opera." Next, the set tracks Saxon, Venom and the New Wave of British Heavy Metal through the evolutionary assault that spawned thrash metal and Metallica's "Whiplash." Many of the tracks do double historical duty: Hawkwind's "Lost Johnny" represents metal in the psychedelic Seventies and shows off one of Lemmy Kilmister's early lead vocal forays. Likewise, Diamond Head's "Am I Evil" is both symbolic of the NWOBHM and a sonic cue to Metallica, who have covered the band relentlessly throughout their career.

The million-selling Scorpions ("Rock You Like a Hurricane"), Dokken ("Into the Fire"), Twisted Sister ("I Wanna Rock") and Krokus ("Midnite Maniac") represent the international heavy metal explosion of the mid Eighties, in all its shrieking, whammy-laden glory. The tracks are followed by



HIGH ON FIRE

Death Is This Communion
RELAUSE

High on Fire frontman Mark Paul Hughes more does with a single volley of power chords than most bands do with an entire album. His fourth disc, however, is more than a soundtrack for the damned, delving just as frequently into post-metal excursions and bludgeoning thrash workouts that are equally exhausting and enthralling. Track like the bellowing "Fury Whip" and tumbling "Tank" are on rhythmically overloaded, but the group also values experimentation, throwing in a few trippy Greek and Indian-influenced acoustic interludes that provide both scope and respite between the pummeling assaults.



TREY ANASTASIO

Horseshoe Curve
RUBBER JUNGLE

Instead of shredding, former Phish frontman focuses on polyrhythmic grooves and layered horn parts on *Horseshoe Curve*, his most satisfying solo album yet. That said, the album hits a head-melting peak during "The 5th Round" and the title track, a pair of remarkable live songs recorded in conjunction with a passing Pittsburgh freight train, during which Anastasio conjures up a solo that evolves from primal ooze to ultrafunky meltdown. The rest of *Horseshoe* is a curvaceous hybrid of vintage jazz-rock, Nigerian afro-pop and tight white funk.

—Richard Gehr



MINISTRY

The Last Sucker
MEGAFORCE/13TH PLANET

How could industrial metal's greatest weapon of mass destruction go on with anything less than a building-leveling explosion? Ministry's swan song is a vicious fusillade of hostility aimed at the heart of the White House. But it isn't just the anti-Bush rants and speech snippets that make *The Last Sucker* so powerful; the album's strength lies as much in its frenetic, Al Jourgensen precision riffs, innovative guitar solos and stark production, which are equally effective whether Ministry are tearing it up or "Watch Yourself" or droning away on "End of Days (Pt. 2)."

—Jon Wiederhorn



MARC NORGAARD

Tolerance
CALLSIGN

This melodic but chops-intensive fusion session is drummer/composer Norgaard's game, but the six-string players—including prog-jazz master Frank Gambale—take leading roles. Fellow Aussie ace Brett Garsed spreads buttery slide and backward guitar on "Tolerance" and bites into the rocker "Pirate Sized Hangover." National Guitar Workshop "Zen Guitarist" Tobias Hurwitz slices through "Seventh Mile Fog" with growling tone. As for Gambale, his solo on "Summer Storm" is warm as a sun shower, yet full of arching melodies and expressive twists that amount to a delicate essay in unpredictability.

—Ted Drozdowski



ROBBEN FORD

Truth
CONCORD

The consummate bluesy guitarist decides the deck is in real life, not just in the studio. He adjusts for it in "Lateral Climb," a nod to the war in Iraq ("Peace on My Mind") and celebrates the genius of B.B. King ("Riley B. King"). In "Truth," a slow, barely tentative blues in the blues as a bluesy contemporary pop art. With growling as his focus, Ford packs a lot of information into concise solos that often resemble Sheryl Dan guitar breaks. The energy level runs considerably, though, whenever Larry Golding's Hammond B3 raises its voice and those fine, rippled tracks.

—Michael G.

a brief speed metal primer courtesy of Anthrax ("Caught in a Mosh"), Overkill ("Wrecking Crew") and Megadeth ("Peace Sells"). Here and throughout the collection, Rhino represent each stage of metal with Top 40 singles and nominal "hits," but whatever disparate levels of success the songs achieved in their day, they share the metal traditions of rebelliousness and showmanship.

Midway through the final disc, the fissure in metal's skin becomes too obvious to ignore, as hairbangers like Whitesnake and Poison

and muscle-bound acts like Manowar and Prong are awkwardly jammed together. By the late Eighties, the single diamond of heavy metal had been split into tiny shards, much to the detriment of the music's overall visibility. Signaling the darker days ahead, the box concludes with Sepultura's "Dead

Embronic Cells" from 1991, and it's a suitable finish to heavy metal's Old Testament. The following decade of death metal, black metal, metalcore, grind and doom was radical enough to deserve its own filthy little box of horrors. □



PARAMORE

CHARM SCHOOL

[By BEN SHAPIRO Photo by CRACKERFARM]

AT AN AGE WHERE most teens are floundering their way through sophomore year at college, the members of Paramore are watching their sophomore album sell an awful lot of copies. *Riot!* (Fueled by Ramen) debuted at No. 20 on the *Billboard* 200 chart, shifting more than 42,000 units in its first week—impressive numbers that surprised even the band. “I shot really low for first-week numbers,” singer Hayley Williams says. “I was thinking, like, 3,000. We were definitely surprised.”

Williams is Paramore's not-so-secret weapon. Looking fetching with her red-orange locks, and blessed with a killer set of pipes, she has undeniable star power. Whether conversing in a group or performing onstage, she takes command of the situation with the confidence of someone twice her age, and does it with a strong dose of southern charm (she hails from Meridian, Mississippi).

Guitarist Josh Farro, however, might be the band's actual secret weapon. When

coguitarist Hunter Lamb left the band early in 2007, Farro rose to the occasion by deftly writing and recording all the guitar parts on *Riot!* “I’m actually glad Josh got to do this on his own,” says Williams. “He works so hard writing the parts, and he got to execute them exactly the way he wanted.”

The result is an intricate, surprisingly mature and unbelievably catchy record. Standouts include the riffy “Misery Business,” “Hallelujah” (which features some great interplay between Farro and himself) and “That’s What You Get,” an infectious song that sticks around like a summer cold.

Paramore tracked *Riot!* with producer David Bendeth, who put them to work immediately. “He’ll bring his bands in a room and work them until they feel like falling over dead,” says Farro. “But you come out feeling confident as a player. You feel like you’ve accomplished something.”

► Check out guitarworld.com for a special video feature on Paramore.



(from left) Jeremy Davis, Zac Farro, Williams and Josh Farro

Hey, little buddy, what's the matter?



I'm frightened. You know, hedgehogs scare pretty easily.



My back windows are tinted, so you can hide in the spacious cargo area...



How do I know you're not out to get me, too?

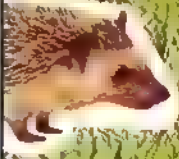


It's either me...or that guy with the huge fangs.



elementandfriends.com

Where???



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EX model shown.

PIG DESTROYER

LEAN CUTS [By BRAD ANGLE Photos by JIMMY HUBBARD]

"MY WHOLE LIFE I've gravitated toward extremes," says Scott Hull, guitarist for death-grind outfit

Pig Destroyer. "It was Zeppelin and Metallica...until I discovered Napalm Death, which I thought was the most absurd thing ever," he says, laughing.

Under the circumstances, it's only fitting that Hull's extremely progressive ax work has established him as a vital innovator in the world of underground metal, first with seminal shock-grinders Anal Cunt and since 1997 with Pig Destroyer. (Hull obviously gravitates toward extremes with band names, as well.) On *Phantom Limb* (Relapse), the Washington, D.C., group's latest release, Hull steers clear of the fast-and-furious detuned and dissonant riffs that populated Pig Destroyer's 2001 release, *Prowler in the Yard*, and its 2004 follow-up, *Terrifier*. Instead, he opts for guitar lines that are more conventional, though no less brutal. "We wanted to make this album leaner and faster and not as convoluted," he explains. "The riffs are simpler but also catchier."

Which is not to suggest Hull took things easier on *Phantom Limb*. After all, Pig Destroyer have no bassist (the band is rounded out by singer J.R. Hayes, drummer Brian Harvey and sampler Blake Harrison). To fill out the low end, Hull employs a custom seven-string Jackson, drop-A tuning and creative cab placement. The fact that Pig Destroyer sounds so huge is a testament to his guitar prowess and technical ingenuity with his rig: a Mesa/Boogie Dual Rectifier preamp, an Ampeg SVP1600 power amp and Vader cabinets.

"The guitar/drums/vocals paradigm is an interesting one to me," says the one-time physics major. "When we play live, it's really important to maximize our environment. I put the Vader 2x15s on their sides, so that I'm using the stage itself as a resonant cavity. It brings out the lows that are missing without a bass player."

Although Hull employs scientifically obscure sonic properties, he is ultimately out to deliver some good-old, heavy-as-hell guitarwork. "In its absolute fiber, grindcore is meant to be



nonmainstream," he says. "It literally sounds like a blast, and that's not supposed to appeal to everybody." □

► Check out **MetalKult.com** for an exclusive video Q&A with Pig Destroyer!

AXOLOGY

- **GUITAR** Custom Jackson seven-string
- **AMPS** Mesa/Boogie Dual Rectifier recording preamp, Ampeg SVP1600 power amp with two Vader 2x15 and two Vader 4x12 cabinets
- **EFFECTS** SPL Vitalizer, Boss MT-2 Metal Zone, Boss HR-2 Harmonist
- **STRINGS** D'Addario EJ21 XL Nickel Jazz Light



INTRODUCING



A.I.
ALBUM *A.I. Music*
(A.I. Music)

THE SOUND
Danceable, New Wave-influenced rock

HISTORY Los Angeles trio A.I.—

vocalist/guitarist Nick Young, synth bass/keyboardist Mike Kline and drummer Zack Young—explores postmodern concepts of artificial intelligence and man/machine interaction within the digital-age love songs on *Sex & Robots*. Dig Young's painfully real rhythm guitar work and Kline's vintage-sounding analog monosynth lines.

TALKBOX —

and roll is about taking chances, and experimentation has always been critical to our songwriting, says Young. "With this record, the experimentation was in service of the song."



DOWNSIDE
ALBUM *The Evolution of Ghetto Rock* (Inner Global Records)

THE SOUND —
Star-state neo-rock hybrid

HISTORY Led by vocalist/songwriter

String, Central Texas rockers Downside fuse hip-hop grooves with hard-rock guitars, a style they've dubbed "ghetto rock." Guitarist Alex Fuentes brings his noise with his detuned seven-string riffs, while DJ Akira's turntable tricks and dirty rhymes keep everyone guessing.

TALKBOX "We

pole ourselves on our ability to create music that is hard rock, hip-hop and soul, while staying true to each musical genre," says Downside's Alex Fuentes.

By Nick

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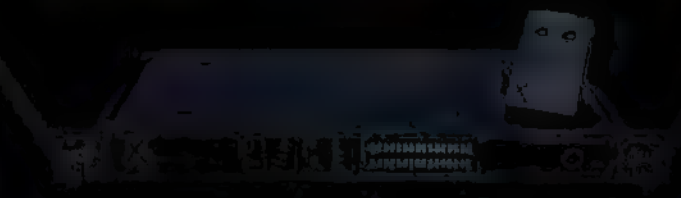
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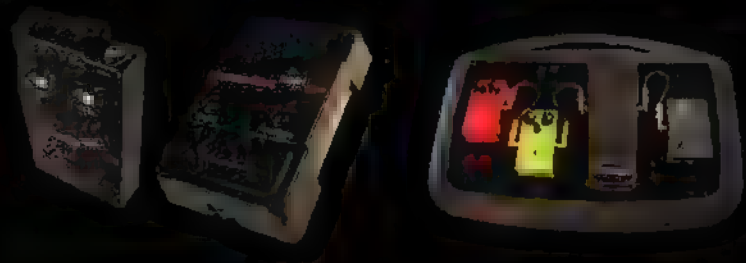
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WONDERFUL TONIGHT

Eric Clapton's Crossroads Guitar Festival began as a daylong blues-packed fundraiser for his Crossroads treatment center. It ended with a night of star-packed jams and a very special reunion.

By SEAN McDEVITT

BY NIGHTFALL on July 28, the 30,000 fans at Eric Clapton's Crossroads Guitar Festival had witnessed nearly two dozen artists perform on the Toyota Park stage, in the Chicago suburb of Bridgeview. But nothing they'd seen that day compared to what they were now witnessing: the reunion of Clapton and former Traffic leader Steve Winwood. Nearly 40 years ago, the two had served briefly in Blind Faith,

Clapton's post-Cream supergroup, whose one, self-titled album, from 1969, remains a highlight of both men's careers. On this July night, they joined forces once again and performed a selection of Blind Faith songs that electrified the audience.

The pseudo-reunion was undeniably the creative and emotional apex of the Crossroads festival, a fundraiser for Clapton's Crossroads treatment facility for the chemically dependent. The long day of music kicked off just before noon, when actor-comedian

"I'VE MET KINGS AND QUEENS, BUT I'VE NEVER MET A BETTER MAN THAN MY FRIEND ERIC CLAPTON."
—B.B. KING

Bill Murray walked onstage with a Fender Stratocaster strapped to his back and welcomed early arrivals with a few jokes and his best garage-band take on Van Morrison's "Gloria," which threatened to break down before Clapton himself emerged from backstage to lend a hand.

The sold-out venue was far from full when Sonny Landreth opened the show; many fans took their time milling about in the festival village, which offered a variety of exhibits, including a Guitar Center display that featured three of the most famous axes to grace the planet. Clapton's legendary "Blackie" Stratocaster, his red Gibson ES-335, and the late Stevie Ray Vaughan's "Lenny" Stratocaster. (Guitar Center bought the three instruments for more than \$2.4 million back in 2004.)

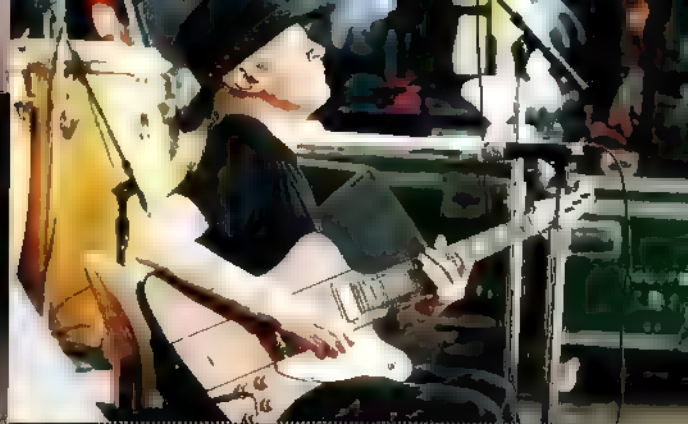
The latecomers didn't seem to faze slide master Landreth, however, and his performance was the day's first highlight. Many others would follow during the course of the 11-hour event, among them: a display of guitar virtuosity from jazz fusion pioneer John McLaughlin; a standout set by the Derek Trucks Band, punctuated by Johany Winter's scorching 10-minute romp through "Highway 61 Revisited"; sets from sacred-steel progenitor Robert Randolph and John Mayer; a blues summit featuring the Robert Cray Band with Hubert Sumlin, Jimmie Vaughan and B.B. King; the lightning-fast runs by the criminally underrated but world-class guitarist Albert Lee; Clapton and Sheryl Crow sharing the microphone on "Tulsa Time"; the tight musicianship of the venerable Los Lobos, and a mind-blowing performance by 63-year-old Jeff Beck, whose take on the Fab Four's "A Day In the Life" threatened to combust.



STEVE WINWOOD AND Eric Clapton's time onstage was no soulless romp through the oldies but rather a rediscovery of their vitality together. Though he is better known as a keyboardist, multi-instrumentalist Winwood more than held his own performing on guitar.



▲ GUITAR CENTER brought its "Legends" guitar collection to the festival, including Clapton's famed "Blackie" Stratocaster, his Gibson ES-335 and Stevie Ray Vaughan's "Lenny." It was the first time these three guitars were shown together since Guitar Center purchased them in 2004.



▲ FOR JOHNNY WINTER, whose career not long ago looked like it was on the verge of collapse, Crossroads marked another step in his return to prominence. Winter still sits when he plays, due to a broken hip suffered a few years ago, but he mesmerized everyone, including Clapton, who could be seen shooting photos of the guitarist from the side of the stage.



▲ JEFF BECK'S 11-SONG set rivaled Clapton and Steve Winwood's reunion with songs that included "Cause We've Ended As Lovers" and "Goodbye Pork Pie Hat." But even he was nearly upstaged by his bassist, Tal Wilkenfeld, a twenty-something Australian who demonstrated chops far beyond her years.

▼ JOHN McLAUGHLIN delivered a strong three-song, 35-minute set consisting of "Five Piece Band," "Maharaja" and "Señor CS."



▲ B.B. KING DELIVERED solid takes on three of his classics—"Paying the Cost to Be the Boss," "Rock Me Baby" and "The Thrill Is Gone"—but the Toyota Park crowd will remember him more for what he told them: "I've been around the world, and I've met kings and queens," King said, as Clapton watched from the side of the stage. "But I've never met a better man, a more gracious man, than my friend Eric Clapton."

▼ CLAPTON AND BECK share a moment backstage following Beck's captivating set.





▲ **THE KING OF THE** contemporary Chicago blues scene, Buddy Guy was the festival's last headliner—evidence of Clapton's respect for the Louisiana native. Rumors that Clapton and other festival participants would jam into the wee hours of Sunday morning at Guy's South Wabash Avenue club never materialized, much to the disappointment of the venue's packed house.



▲ **JOHNNY WINTER HAS** been a Derek Trucks fan ever since he sat in with the young guitarist and the Allman Brothers Band at New York's Beacon Theater last spring. Winter topped off a set by the Derek Trucks Band with a hot—and spontaneous—take on "Highway 61 Revisited." Said Trucks, "He just sat down and tore right through it."

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Clapton followed Beck and delivered a 90-minute set that was about as good as it gets. Making each and every one of his punches count, Slowhand played his Strat with fire, passion and unambiguous purpose from the outset. He ignited the crowd with a nod to Derek and the Dominos, belting out "Tell the Truth," "Key to the Highway" and "Got to Get Better in a Little While" before dedicating George Harrison's "Isn't It a Pity" to the late Beatles guitarist, as the 28-year-old Trucks unleashed slide licks that evoked all the haunting emotion found in the *All Things Must Pass* original.

The group returned to the Dominos vibe with "Why Does Love Got to Be So Sad," preceding what felt like a *Last Waltz* redux. Robbie Robertson joined Clapton onstage for Bo Diddley's "Who Do You Love" and "Further On Up the Road," both tunes that appeared in the Band's classic farewell concert.

Robertson's two-song appearance set the stage for Winwood, and the excitement that ensued was triggered by much more than simple nostalgic zeal. Clapton and Winwood, backed by Clapton's tight, road-tested band—which included Trucks, truly one of the festival's stars, and Doyle Bramhall II—delivered inspired readings of Blind Faith classics like "Presence of the Lord," "Can't Find My Way Home," and "Had to Cry Today." Traffic chestnuts like "Pearly Queen" and "Dear Mr. Fantasy" (sans Clapton) were thrown in for perfectly good measure. With the audience shipped into a near frenzy, Winwood remained on stage for J.J. Cale's "Cocaine" (a curious song choice considering the fundraiser's beneficiary) and a driving "Crossroads," which rocked with a Cream-like intensity that Robert Johnson could never have imagined.

Seventy-one year-old Buddy Guy had the unenviable task of following Clapton, but he made the best of it. The Chicago bluesman's set included "Mary Had a Little Lamb" and "Hoochie Coochie Man" (with Clapton guesting) before culminating in an all-star jam consisting of Guy, Clapton, Winter, Mayer, Sumlin, Cray and Vaughan. Those waiting away on the crowded stage surprised absolutely no one by breaking into the single most predictable tune of the night, "Sweet Home Chicago," but no one seemed to mind the cliché—they had already received more than enough bang for their bucks. ●

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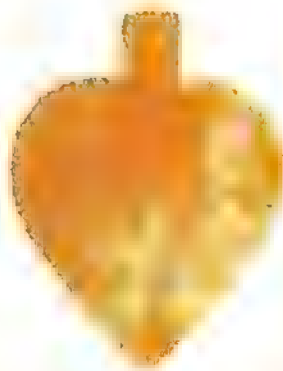
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GW



King of Pain

ALL HAIL MARSHALL'S NEW KERRY KING SIGNATURE AMP,
THE 2203KK JCM800! THE BRUTAL TONES THAT MADE SLAYER
FAMOUS ARE NOW AVAILABLE TO MERE MORTALS.

By Chris Gill • Photographs by Jimmy Hubbard



GW
47



K



PRODUCED FROM 1981 UNTIL 1990, the Marshall JCM800 defined the sound of Eighties metal. Everyone from classic rockers like Judas Priest to glam hair-metal bands appeared onstage with JCM800 backlines, but one band in particular—Slayer—used its JCM800 2203 100-watt heads to spawn new extremes of distortion, establishing the sound of the next generation of hardcore, thrash and death metal guitarists.

The Marshall JCM800 2203 provided the muscle behind the massive rhythm tones of classic Slayer albums like *Hell Awaits*, *Reign in Blood* and *Seasons in the Abyss*, and it remains the backbone of the onstage backline for guitarists Kerry King and Jeff Hanneman. One particular 2203 head that King calls "the Beast" is unique among all others. Acquired by King in the mid Eighties, it became his main live and recording amp.

"That amp annihilates all the others," King says. "It's as if Satan reached up, touched that head himself and conspired with Jim Marshall to create something miles above the rest. Its sound is Herculean. It sounds 10 times bigger than other amps like it."

While Slayer were in England during their 2005 European tour, Nick Bowcott, Marshall Amplification's U.S. product manager (and a *Guitar World* associate editor), asked King if Marshall's technicians could borrow the Beast in order to thoroughly analyze the head and create a Kerry King signature amp. King complied, and the 2203KK JCM800 is the result. After nearly two years of development this amp is finally available, and it's generated a considerable buzz among Marshall aficionados and Slayer fans alike.

"I know and trust the guys at Marshall," King says. "I sent the Beast over there once before to have Jim Marshall sign it. When the technicians checked it out, they discovered that this par-

ticular amp was the 'golden child.' Apparently it was one of the rare ones, where all the parts and variances were perfect for my sound."

"That amp hasn't been modified in any way, shape or form," Bowcott says. "It's completely stock. Component drift and tolerance deviations have made that amp something special and—as Kerry sometimes says—the 'golden child' when it comes to his trademark tone. Back in the Eighties, you couldn't enforce the sort of tolerances that we demand from our suppliers today, which is plus or minus one percent. Back then, the plus-or-minus percentage was much higher. As a result, Kerry's amp sounds different from a lot of other JCM800s made in the mid Eighties." Origi-

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With company founder Jim Marshall

nally supplied with a quarter of 6550 tubes, King's Marshalls are beefed up with heavier duty KT88 tubes. "They have a nice, fat low end that Kerry loves," Bowcott says. "Those tubes add a lot to his vibe and make his sound even bigger."

While Marshall's Slash and Zakk Wylde signature amps were essentially reissues of the original JCM 2555 Silver Jubilee and JCM800 2203 heads, respectively, the Marshall 2203KK JCM800 Kerry King head is a unique new product. "This is an exact duplicate of the Beast," Bowcott says. "It's a much more aggressive animal than our current 2203 reissue, which is based on the early Eighties circuit."

The amp also includes new features not available on any other Marshall amp. A special EQ setting called "Assault" replicates the unique midrange curve generated by King's Boss RGE-10 graphic equalizer, and a studio-quality noise gate with an expander circuit provides natural-sounding gating. An on/off switch named "the Beast" activates both

of these features, which live in front of the 2203KK's preamp.

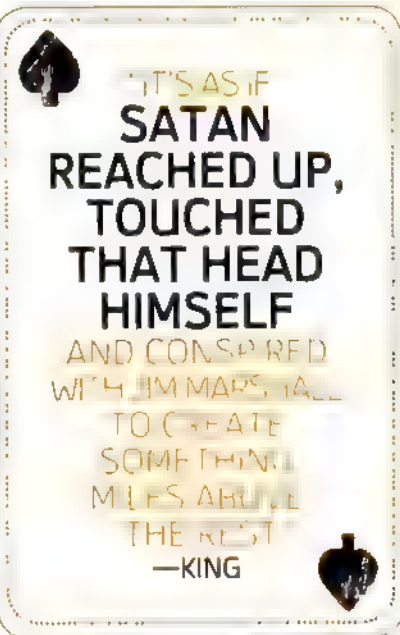
"Part of the secret to the Slayer sound is what Kerry and Jeff do to the front end of their amps," Bowcott says. "Kerry used his 10-band graphic EQ to push the front end of the amp harder. What's interesting is that 99 percent of players out there think that you need to scoop the mids out to get Slayer's guitar tone. Kerry does the exact opposite—he boosts the mids. A scoop is a smile," he explains, referring to the shape of a scooped-mid EQ curve. "You can't have a smile when you're playing Slayer's music! His EQ curve is a fairly radical frown, which makes more sense."

King gave Marshall his RGE-10, dialed in to the exact EQ curve that he uses. Marshall's technicians duplicated the setting in a circuit whose sensitivity is controlled by the Assault knob. "The only setting on the RGE-10 that Kerry would mess with is the level slider," Bowcott explains. "The Assault control goes from zero to 10 to duplicate the function of

the level slider; it just controls how much kick the EQ curve has. If you put the amp's signal through an oscilloscope and turned up the intensity of the Assault control, the curve it displayed would look like someone giving you the finger."

"You can either add more or less of my tone," adds King. "You can't adjust all 10 EQ bands individually. My chunk comes from those boosted mids."

Hitting the front end of any amp with boosted midrange EQ can result in unwanted noise and feedback problems, especially when playing at high volume. To ensure that the Beast circuit remains tight and noise-free, Marshall's engineers developed a special noise gate circuit with a threshold control



"Most noise gates completely kill the sound once it drops below a certain threshold," Bowcott says. "This noise gate has an ultra-fast expander circuit that's similar to what you'll find in a studio-quality noise reduction unit. It will work extremely fast during tight, precise staccato rhythms, giving you those

The 2203KK has a custom grille graphic based on King's tattoos; (below) the amp's back panel.

desired 'holes of silence.' When it comes to sustained notes, though, the expander gradually attenuates the signal by following the dynamics of the note, giving you a much more natural-sounding gating

that won't prematurely cut off the end of a note or chord that you want to ring."

"I still use an external gate in my rig for all of my other electronic stuff, like my wireless unit," King says. "But I don't need to put the EQ, noise gate or any other outboard equipment directly in front of my amp any more. This amp delivers my sound right out of the box, without anything else. I just plug into it and play."

In addition to these new features, the Kerry King head is distinguished by a subtle custom graphic design inspired by King's tattoos, and King's signature (placed directly below that of Jim Marshall) on the control plate.

Marshall completed the first prototypes of



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A BRIEF HISTORY OF THE ARTIST
SIGNATURE AMP PHENOMENON.

By Chris Gill

LES PAUL

ORIGINALLY DESIGNED TO pair up with the Gibson Les Paul solidbody guitar, the Gibson GA-40 Les Paul model was the first amplifier named after a famous guitarist. The original version, introduced in 1952, actually didn't bear Les Paul's signature, but it did have his cursive initials in Les' handwriting on its front grill. Gibson later added the GA-5 Les Paul Junior and GA-7 Les Paul TV amps to its line to accompany those respective guitars—both featuring Les' signature—but curiously they never made a Les Paul Special model.

EDWARD VAN HALEN

THE PEAVEY 5150 ushered in today's era of signature guitar amps. With five gain stages, it was the perfect solution for guitarists who wanted a hot-rodded amp but didn't want to modify their beloved Marshalls. Ed and Peavey collaborated a second time on an improved version, the 5150 II, and this year Ed introduced an entirely new signature model, the 5150 III, as part of his own EVH line of products.

TONY IOMMI

WHEN BLACK SABBATH formed in Birmingham in the late Sixties, Tony Iommi turned to Lyndon Laney, a local electronics whiz in England's West Midlands area, for his amplification needs. In the Nineties, Iommi returned the favor by lending his name to his new favorite, the Laney GH100 head—now renamed the *GTH100*—giving the company a significant boost in exposure and popularity.

and discovered a quiet tone that he liked. The Engl Ritchie Blackmore Signature E650 is no meek wallflower, however, providing incredible gain and volume output that leaves many other 100-watt heads in the dust.

STEVE VAI

STEVE VAI'S ASSOCIATION with Carvin amps dates back to the days when he was a member of Frank Zappa's band in the early Eighties, but the first Carvin Steve Vai Legacy amps did not debut until 1999. Vai loaned a very experienced hand to nearly every facet of this amp, from its sound and circuitry to its color at home and stage.

streamlined recreation of May's stage setup and features a footswitchable boost circuit, a 15-watt half-power switch and a solitary volume control—no tone or gain knobs. Vox built only 500 of these unusual AC30 amps.

ZAKK WYLDE

IN 2002, ZAKK WYLDE became the second living guitarist honored with his own Marshall signature amp, the Marshall JCM800 2203ZW Zakk Wylde Signature. This reproduction of a mid-Eighties JCM800 2203 model features custom graphics designed by Zakk himself and a quartet of 6550 power tubes—the same type of tubes that the JCM800 amps originally shipped with in the US. This limited-edition model sold out faster than an Ozzy Osbourne show.

DIMEBAG DARRELL

DIMEBAG'S NAME APPEARS on two different amps from two different companies, the Randall Warhead and Krank Krankenstein. The amps' designs vary as well: the Warhead features a solid-state circuit while the Krankenstein is a tube-powered monster. Although Dimebag never got to play the finished Krankenstein onstage (he was using Krank Revolution heads), he did give his thumbs-up approval to its final design days before he passed away.

BRIAN MAY

BRIAN MAY'S SIGNATURE Vox amps are as unique and distinctive as the player behind them. The Vox Brian May Special VBM-1 is a unique 10-watt amp that replicates the sound of the custom amp that Queen bassist John Deacon built for Brian from salvaged electronic parts as well as May's Rangemaster treble booster pedal. The Vox Brian May Limited-Edition AC30 offers a

JOE SATRIANI

ALTHOUGH PEAVEY PARTED ways with Eddie Van Halen in 2004, that same year the company struck up a new partnership with shred legend Joe Satriani to introduce the first JSX series amp. Peavey now offers a full line of JSX amps, including the JSX Joe Satriani signature head, JSX 212 Combo and the extremely fun, flexible and affordable JSX Mini Colossal. The JSX head features three versatile channels with a wide range of EQ options and gain structures.

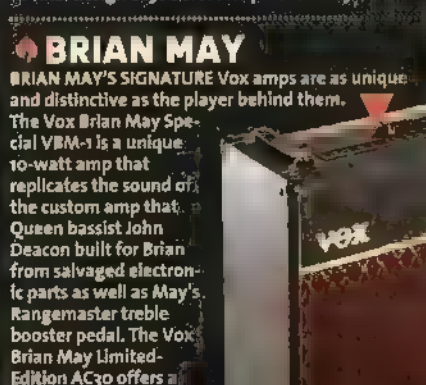
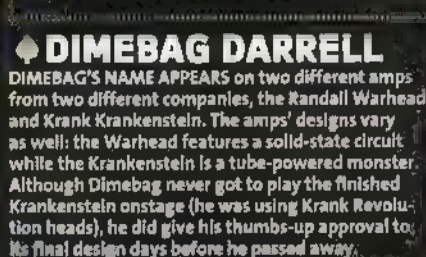


SLASH

A CRITICAL ELEMENT OF Slash's tone on the first Guns N' Roses albums, the original Marshall JCM 2555 Silver Jubilee amp was produced in limited numbers. Marshall's first artist signature amp—the Marshall JCM 2555SL Jubilee Slash Signature—was also produced in limited numbers, allowing Slash to stock up and making the amp a collectible in its own right.

RITCHIE BLACKMORE

BLACKMORE HAS A long association with extremely loud Marshall amps. In the early days of Deep Purple and Rainbow, he played through modified Marshall Major 200-watt heads. Blackmore found new inspiration when he plugged into an Engl combo



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the 2203KK JCM800 in December 2005, when Slayer were in the studio recording *Christ Illusion*. King used the prototype as his main amp on the album, and when Slayer hit the road in June 2006, he brought several prototypes along with him to give the amps the ultimate road test, Slayer style.

"I've been playing with it on the road for almost 18 months," King says. "Before Marshall even started making the production models they wanted to make sure that the amp was going to stay together and not have reliability issues."

"Kerry is the best road tester on the planet, because Slayer tour incessantly," Bowcott says. "He's still using the first three prototypes that we gave him. They're now the only amps

in his rig, and Jeff has a few prototypes in his, as well. Kerry hasn't had any problems with them. We've done four runs of the amps now and sent amps from each run to Kerry."

"Before Marshall even started making the production models they wanted to make sure that the amp was going to stay together and not have issues on tour," King says. "I've been running three of the prototype heads at once, and I have one or two backups that I've never had to use. The production models are exactly the same as the prototypes. If for some reason my gear doesn't show up or gets stuck in customs, I can go to any music store, buy some heads and do a show."

Marshall is not offering a special cabinet to go with the head; instead, guitarists

are encouraged to make their own speaker choices. King uses the heads with Marshall Mode IV cabinets. "This head is made to sound big," King says. "The biggest sound I can get with a Marshall cabinet comes from the Mode IV cabs." In King's rig, the three heads are hooked up to six cabinets in a staggered configuration, with the top cabinet diagonal from a bottom cabinet. "If you turn two of the heads off, it completely changes the tone," King explains. "I can play one individually and go, 'That sounds cool, but it just doesn't have that fuckin' *ugh*.' I'll dial each one to where I think it's cool, and when I put them all together it sounds gargantuan."

While Marshall's previous signature amps for Slash and Zakk Wylde were limited-edition models, King demanded that Marshall make his amp a standard production item. With a street price of \$1,899, the amp is also more affordable than Marshall's limited-edition offerings.

"That was the most important thing to me," King says. "I didn't want to make a limited-edition amp. When I tried to get one of Zakk's amps, I called Marshall way early in the game and said, 'Zakk's my friend. I don't care how much you charge me for it—I want it.' But I couldn't get one! If it was that hard for someone who is connected to all these fuckers, I wondered how difficult it was for the kids. The only way you can get one of Zakk's signature amps is on the second-hand market, by paying two times what it's worth. I told Marshall that if they wanted to make a limited-edition amp, I wasn't interested. Kids want to emulate their heroes. If the amp isn't affordably priced, you're missing the whole point."

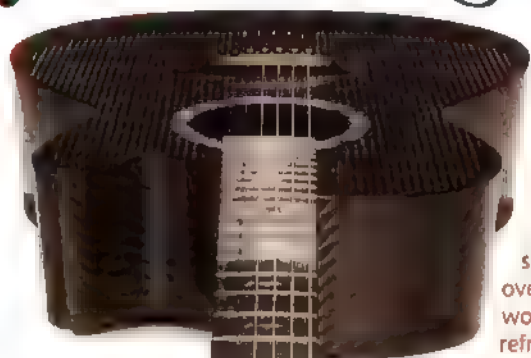
"It would be cool if they wanted to do a limited run of maybe 300 with some crazy graphic on it that would be numbered and signed," he considers. "I'm not against that. But a product is a product. I want the kids to be able to enjoy it. So many of my friends in the biz have already ordered them."

As the third guitarist to be honored with a Marshall signature amp, Kerry King enjoys a rare distinction in Marshall history. According to Bowcott, the guitarist has rightfully earned that recognition. "Slayer and Marshall are pretty much synonymous," he says. "They've arguably been one of Marshall's best and most consistent billboards. They've always had a minimum of 24 Marshall cabinets onstage, whenever possible. Right now, they have a total of 58: a wall of 18 on each side and two hanging inverted crucifixes configured from 11 cabs each."

"Kerry King is a consummate professional," he adds. "He's been there with us every step of the way on this project, and he's always been a pleasure to work with. He's become firm friends with Jim Marshall. He may look intimidating, but he always treats his fans and peers with respect."

King is equally honored and humbled by Marshall's acknowledgement of his contributions to the company's success. "As far as I'm concerned, Jim Marshall is the ultimate rock star," he says. "He made all of us sound better. It's an incredibly unique honor to have my signature appear on an amplifier head next to his." ●

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WITH A HANDFUL OF COVER SONGS AND A CAN OF LIGHTER FLUID, JIMI HENDRIX AND HIS BAND MADE THEIR INCENDIARY U.S. DEBUT AT THE MONTEREY POP FESTIVAL IN 1967. ROCK MUSIC WOULD NEVER BE THE SAME.

BY ALAN DI PERNA

On the evening of June 18, 1967, a 24-year-old African-American man stood onstage before an audience of some 50,000 people in Monterey, California, underneath a star-filled sky. It was the first time he had been in his native country in some eight months. Though unknown by the vast majority of his audience, he would soon become one of the most famous rock artists of all time. And it was all because of what was about to transpire that night in Monterey.

The young man was, of course, Jimi Hendrix, and for the next 45 minutes or so, he would wow the audience at the Monterey International Pop Festival with a display of electric guitar sorcery, the likes of which had never before been seen or heard. His technical mastery of the instrument was matched by a boldly sexual style of performing that thrilled the assembled audience of hippies and flower children.

At the conclusion of his set, Hendrix did something that shocked even his free-thinking spectators. Flinging his guitar onto the stage, he straddled it in a blatant simulation of sexual intercourse. Then, springing to his feet, Hendrix quickly retrieved a can of lighter fluid and some matches concealed behind his amp. Liberally dousing the instrument, he dropped to his knees and tossed a lighted match onto the pickguard. Holding his long slender fingers over the guitar, he

beckoned the flames to rise. And when the body was sufficiently ablaze, he proceeded to slam the Stratocaster against his Marshall amp and the stage, violently sundering the body from the neck and splintering it into flaming shards. With this demonstrative piece of performance art, Jimi Hendrix became the sensation of Monterey Pop.

Guitarist David Crosby, at Monterey to perform with the Byrds and Buffalo Springfield, vividly recalls his reaction. "I remember thinking, as Jimi lit his guitar on fire, You can't do that! That's your guitar! Don't do that! I was in shock."

Forty years down the road, rock music still bears the colorful and imaginative imprint of Monterey Pop. Our very notion of rock as some kind of art form traces back to Monterey, and the ascendancy of heavy, distorted, guitar-driven rock began there as well. The first-ever large-scale rock festival, Monterey Pop was instrumental in launching the careers of several towering rock icons, including Janis Joplin, the Who and the Grateful Dead. Otis Redding, too, broke through to a new audience of white rock and rollers at Monterey.

But Hendrix was perhaps the brightest star among the festival's constellation of greats. Monterey Pop marked the U.S. debut of his group, the Jimi Hendrix Experience. Although he was an American musician,

Hendrix at the climactic
moment of his Monterey
performance.

1967





THE ROLLING STONES' BRIAN JONES WITH HENDRIX AT MONTEREY. "BRIAN WAS HAVING THE TIME OF HIS LIFE, STRUTTING AROUND LIKE A KING. PEOPLE WERE LIKE, 'OH MY GOD, IT'S BRIAN JONES!'" —MICHAEL PHILLIPS

Hendrix had moved to London in 1966 and put together the trio that would bring him to fame. Incorporating Mitch Mitchell on drums and Noel Redding on bass, the Jimi Hendrix Experience galvanized the London rock scene with their dazzling musicianship and dynamic stage act. When an invitation to perform on the closing night of the three-day-long Monterey festival was extended to them, the group jumped at the opportunity.

"We were very excited and apprehensive about Monterey," recalls Mitchell, the only surviving member of the Experience. "It was such a big deal to us all. For me, it was a dream come true: my first trip to America and a chance to see what I still think is one of the most beautiful places in the world. For Jimi, it was a chance to come home with a band he really felt was something special."

The setting was indeed beautiful. 23 acres of verdant fairground in the Northern California coastal town of Monterey, a little over 100 miles south of San Francisco. The roads were jammed with hippies, Hells Angels and assorted other cultural rebels, but the event was peaceful. Over the course of three days, 32 acts played to audiences of up to 50,000 people daily.

The event was documented by filmmaker D.A. Pennebaker, and the resulting movie, *Monterey Pop*, is a longstanding favorite of late-Sixties rock fans. Now, on the festival's 40th anniversary, Criterion has reissued Pennebaker's film as a resplendent three-DVD set called *The Complete Monterey Pop*

Festival, packing it with previously unseen footage of the event and bonus materials galore, including Hendrix's entire performance. As if that weren't enough, Experience Hendrix is releasing *The Jimi Hendrix Experience Live at Monterey* CD and companion DVD (distributed by Universal). The DVD includes a pristine new transfer of Hendrix's entire explosive, history-making set at Monterey, plus a wealth of extras. Taken together, the two DVD releases provide a rare opportunity to see Hendrix in the context of his time and peers, and to witness a young, fresh-faced Hendrix, unraveled as yet by drug use and on the cusp of rock fame.

Perhaps the single most eventful and important year in all of rock history, 1967 also marked a huge turning point for youth culture and Western society as a whole. In rock music, it is the year that the Beatles released *Sgt. Pepper's Lonely Hearts Club Band* and Cream unleashed *Disraeli Gears*. It also saw stunning debut albums by the Doors, Pink Floyd, the Jefferson Airplane, the Grateful Dead and of course the Jimi Hendrix Experience. The summer of 1967 was dubbed the Summer of Love, celebrating the emergence of hippie culture in San Francisco and other urban centers.

But the hippie scene had a major impact on more than just rock and roll. The lingering strictures of the rigidly defined mod fashion code were starting to break down. Clothing and hairstyles for both men and women became looser, freer. Open-toed water buffalo

sandals from India began to eclipse pointed, Cuban-heeled Beatle boots. For the first time in rock history, facial hair became a stylish option for men, greatly encouraged by the Beatles' sporting newly grown moustaches in the *Sgt. Pepper's* album cover art. It was cool to look like, and indeed to be, a ragged street person. But it was equally cool to be dolled up like a dandified peacock, much as Jimi Hendrix and Brian Jones of the Rolling Stones were at Monterey. New boutiques, like Paul Sargent's in New York and Granny Takes a Trip in London, sprang up to cater to the wild fashion needs of a newly psychedelized generation.

And it wasn't only clothing that got freer. The old sexual mores and taboos were discarded. Young people began to take an interest in spirituality, political activism, racial equality, pacifism and opposing the Vietnam war. It became cool to think. The writing of authors like Richard Brautigan, Lawrence Ferlinghetti and Hermann Hesse came into vogue, even on high school campuses. You could even get laid by carrying a book around (The right book, of course.)

And, of course, there were drugs. Cannabis replaced booze as the intoxicant of choice, and a new hallucinogen made its appearance on the scene: LSD. Two psychology professors named Timothy Leary and Richard Alpert (Baba Ram Dass) said you could achieve enlightenment with the stuff—a shortcut to nirvana. Drug culture circa '67 was still in the innocent phase. It was less about partying or getting fucked up and more about exploring alternate modes of consciousness.

As it happened, one of the leading celebrities at Monterey wasn't a rock musician or singer but a Grateful Dead soundman who had devised a way to manufacture clinically pure and particularly potent hits of acid. His name was Augustus Owsley Stanley. One of his most infamous treats was forever immortalized in the Hendrix song "Purple Haze." David Crosby says that among his fondest memories of Monterey is "Augustus Owsley Stanley in a leather jacket, with both hands in the pockets of the leather jacket. He'd see you and walk over to you and go, 'here.' And he had both hands full of Purple Haze."

But more than the drugs, the sexual liberation, the ideological revolution and the groovy clothes, 1967 was





Above left: The Who's John Entwistle (standing, second from left) next to Experience drummer Mitch Mitchell, with Hendrix and others backstage; below: a smiling Hendrix at soundcheck; above right: performing at Monterey

about rock music. Rock music was the chosen and anointed art form of this new youth culture. Prior to then, rock and roll had merely been pop. Rock songs, even the great ones, adhered to a strict three-minute structure conducive to AM pop-radio play. As wonderful as it was, Fifties and early Sixties rock music was just another commodity, an inducement to buy records and clothing and an adjunct of consumerist society.

Bob Dylan was the first artist to break the three-minute barrier with his 1965 lyrical epic "Like a Rolling Stone." The Byrds struck another significant blow with their popular 1966 song "Eight Miles High" and its extended guitar solo section. But things blew wide open in 1967. Extended instrumental soloing, inspired by the worlds of jazz and blues, became a standard component of rock music, as did a new freedom in lyrical content. Freeform FM radio stations sprang up to play this new music. There was no format at all in early FM rock. A Doors track might be followed by a Bach cantata, an Albert King blues number, a poetry reading or an Indian raga played by Ravi Shankar. Once the domain of facile fan mags like *16* and *Teen Set*, rock now became the subject of serious critical discourse. The teen magazine *Hullabaloo* changed its name to *Circus* and started putting performers like Janis Joplin on its cover. *Rolling Stone* published its first issue in 1967. Later to become a rock institution and eventually a slick corporate entertainment magazine, the

San Francisco paper was just an underground rag in 1967, roughly the equivalent of a fanzine.

And Monterey Pop was the coming-out party for this new, grown-up form of rock music and the whole psychedelic culture surrounding it. One seed for the festival was planted during an early 1967 conversation that Beatles bassist Paul McCartney had with the two men who would become Monterey Pop's promoters: singer/guitarist John Phillips, of the Mamas & the Papas, and his producer, Lou Adler. At the time, McCartney was buzzing with the creative energies that had produced *Sgt. Pepper's*.

"We were at John Phillips' house," Adler recalls, "and McCartney was saying that, although rock and roll was expanding as far as the talent and the writing, it was not considered an art form in the way that folk and jazz were. That conversation kept coming back to John and me. We had talked many times about the *Jazz at the Philharmonic* recordings [made in the Forties and early Fifties and featuring the greatest jazz artists of the era], and how they had helped to validate jazz by putting it in a serious music venue [the *Los Angeles Philharmonic*]. So when the chance to put on a rock concert expanded into the idea of doing a rock music festival in a venue that had hosted jazz and folk festivals, the whole thing came together."

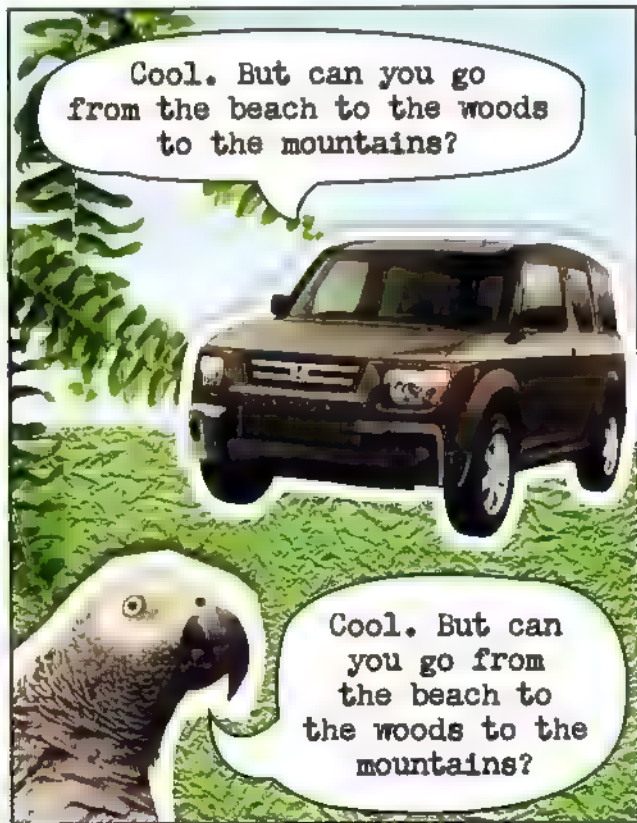
That chance emerged via a wealthy scenester named Alan Pariser and an agent named Benny Shapiro. The duo had devised the idea of mounting a daylong rock concert at

Monterey and approached the Mamas & the Papas to headline the show. Phillips and Adler took the ball and ran from there, buying out Shapiro for \$50,000 and expanding the event to a three-day festival. They set up an office in a building on Sunset Strip in Los Angeles and started making phone calls.

"It was where the House of Blues is right now," recalls Michelle Phillips, who was then married to John Phillips and a singer with the Mamas & the Papas. "At that time it was the Renaissance [a jazz club], which incidentally is where I got my first illegal drink when I was 15 years old. It was fun to get up every morning and go to the office. We had never done that in our lives."

The operation was so "seat of the pants" that Michelle was answering phones and selling ad space in the festival program book. "I was kind of like the nun, with Lou and John as the priests," she says with a laugh. "I was washing the floors and doing windows while they were doing all the fun stuff. But I was happy being the nun."

At the time, Adler was already a seasoned music biz vet who had worked with Sam Cooke, produced Jan and Dean and scored big hits with the Mamas & the Papas, Johnny Rivers and singer Barry McGuire's recording of the P.F. Sloan protest song "Eve of Destruction." Adler had an ideal partner in John Phillips. The Mamas & the Papas' hit tunesmith, a tall, slim folkie with a messianic beard, Phillips was a dynamic leader blessed



EX model shown. ©2007 American Honda Motor Co., Inc.

with the gift of gab. Between them, Adler and Phillips had deep showbiz connections and were able to assemble a stellar lineup of 32 acts in just a few months' time.

To finance the event, Adler put together a \$400,000 deal with ABC-TV to televise the highlights after the concert took place. The network backed away in terror once they got a look at Hendrix's sex-charged performance, but by then the check had long since been cashed. Further financial backing came from a group of investors that included the popular folk duo Simon and Garfunkel, who also agreed to perform.

Both Simon and Garfunkel and the Mamas & the Papas were commercially successful groups that also had a bit of hipster credibility. They'd both come out of the same Greenwich Village New York folk scene that had nurtured Bob Dylan and were pursuing a folk rock style similar to the engaging blend of rock and folk that Dylan pioneered. Like all of the acts, these headliners agreed to perform for free, receiving only travel expenses. Adler and Phillips planned to donate the concert's proceeds to charity. Chuck Berry was the only artist approached who declined to play for free, and so the festival lost what would have been its sole representative of Fifties rock and roll.

"Ravi Shankar was the only person paid to play at Monterey," adds Michelle Phillips. (The sitarist received \$3,500, roughly \$20,000 in 2007.) "That contract had already been signed before Lou and John came onboard.

So I'd say it's a testament to John and Lou that they got everyone else to do it for free, because back in 1967, that was completely unheard of. It was the most alien idea to musicians. Although [Jefferson Airplane singer] Grace Slick said that wasn't so alien to San Francisco groups. Well, they were on another planet, 'cause nobody else played for free."

While Monterey was primarily a rock festival, Phillips and Adler put together an admirably eclectic lineup. North Indian classical music was represented by Shankar, and South African jazz by Hugh Masekela. Otis Redding's was Memphis' emissary of soul music. And while no black bluesmen appeared on the bill, the genre was well represented by up-and-coming white devotees of the genre that included the Paul Butterfield Blues Band, Canned Heat, the Blues Project and Electric Flag.

Unfortunately, the holy trinity of late Sixties rock music could not perform at Monterey. The Beatles had recently retired from live performance to concentrate on creating studio masterworks like *Sgt. Pepper's*. Legal problems stemming from drug busts prevented the Rolling Stones from entering the States, and Bob Dylan was in seclusion following his 1966 motorcycle accident.

But the Beatles and Stones were represented on the festival's advisory board, which included both McCartney and Rolling Stones manager Andrew Loog Oldham. The Beatles' publicist Derek Taylor also had a huge role in promoting the festival. But it was McCartney,

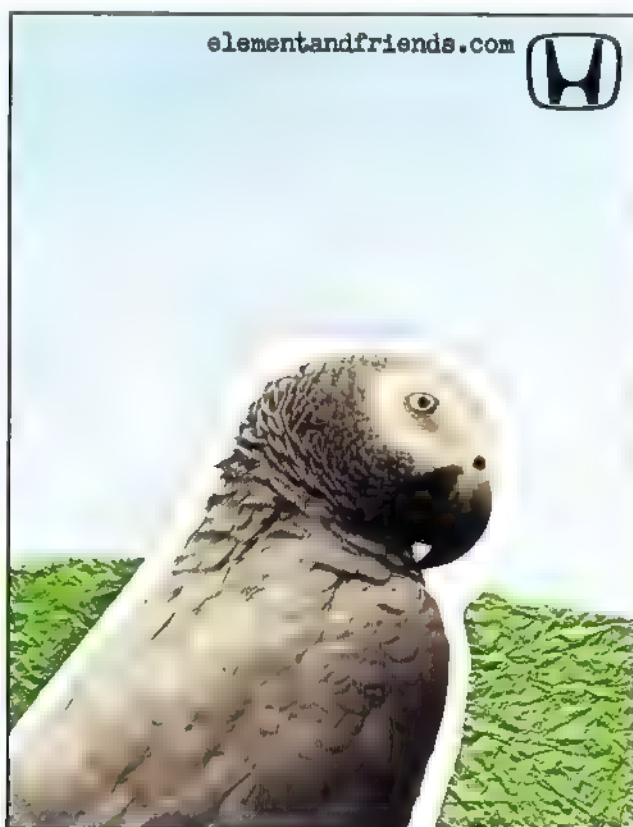
seconded by Oldham, who encouraged Adler and Phillips to engage Jimi Hendrix.

"We asked both of them who out of the U.K. we should go after," Adler recalls. "Who was on the cutting edge over there? And they both said Hendrix and the Who. I'd never heard of Hendrix at that point, but John had actually seen him one time in the Village, in New York, when [Hendrix] was still performing as Jimmy James and the Blue Flames. That was before he went to England and formed the Jimi Hendrix Experience."

And so Jimi Hendrix, Noel Redding and Mitch Mitchell found themselves on an airplane bound for the beautiful California coastline. They landed in San Francisco on June 15, one day before the festival's opening and drove down to Monterey to begin rehearsing for the show.

"We were there to work," Mitchell says. "We knew that for us it was make or break. Also, some of the other musicians there were just incredible, and having the chance to see them live was such a great thing. We were in the same hotel with a lot of the other musicians, and the atmosphere was very good. A lot of them we knew from home, but we also had a chance to make new friendships, some of which have lasted until the present day."

Jimi, Mitch and Noel were in the same hotel as the Buffalo Springfield and Eric Burdon. The only other Brit on the bill besides the Who and Hendrix Experience, Burdon was there with the latest, duly hippie-fied





lineup up of his band, the Animals, sometimes billed as the New Animals. Hendrix's manager, Chas Chandler, had played bass in the original Animals, and Burdon would later become the last man ever to perform live with Jimi on the eve of his death.

During the Monterey Pop rehearsals, Hendrix also had a chance to reconnect with drummer Buddy Miles, who was then a member of Electric Flag. Hendrix and Miles had crossed paths playing the "chitlin circuit" of African-American clubs in the early days. In years to come, Miles would appear on the Experience's *Electric Ladyland* album and become Hendrix's drummer in the Band of Gypsies. Two other Monterey performers who would wind up on *Electric Ladyland* were keyboardist Al Kooper and Jefferson Airplane bassist Jack Casady.

Also on hand was Rolling Stones guitarist Brian Jones, who had befriended Hendrix in London and become another of his big supporters. An avid blues fanatic, Jones was keen to check out the many blues-based acts on the bill, including, of course, Hendrix. As a Rolling Stone (the "coolest Stone" in the opinion of many), Jones was by far the highest-ranking rock celebrity at Monterey. His entourage included Nico, the stunning blonde German actress, model and Velvet Underground singer, and Dennis Hopper, the actor who would soon rise to counterculture fame in the film *Easy Rider*. Although Jones didn't perform at Monterey, he practically upstaged many of musicians who did play just by wandering around the festival grounds dressed in

**"WHO IN THEIR RIGHT MIND WOULD WANT TO TRY
AND OUT-DO THE WHO? BUT WE WANTED TO DO AS
WELL AS POSSIBLE. WE WANTED TO HOLD OUR OWN
WITH SOME OF THE GREAT MUSICIANS WHO WERE
PLAYING MONTEREY."** —MICHELLE PHILLIPS

an antique lace shirt, silk Afghan ikat robes, loads of Berber jewelry and a long velvet cloak trimmed in white fur. On Sunday evening, Jones would introduce the Jimi Hendrix Experience to the audience and welcome them to their first American stage. Having a luminary like Jones in his corner was a big boost for Hendrix.

"Brian was sort of the ambassador of all those groups that couldn't come over for various reasons," Adler says. "His presence was amazing. He had the look. Whatever the look was going to become in the next year, he already had it."

"I'll tell you one thing: Brian knew how to put a wardrobe together," Michelle Phillips says, laughing. "He was having the time of his life at Monterey, strutting around like a king. Everybody knew who he was. People were like, 'Oh my God, it's Brian Jones!' That was a big deal."

Backstage, on the eve of Hendrix's Sunday night performance, Eric Burdon watched the guitarist carefully and lovingly paint his 1965 Fiesta Red Fender Stratocaster. Soon that guitar would be engulfed in flames at the climax

of Hendrix's set, a sacrifice to the guardian angels of rock and roll stardom. Jimi's painting was chemical inspired, apparently. He'd reportedly ingested two tabs of Owsley's special Monterey Purple acid prior to his performance. Anita Pallenberg, the girlfriend of Brian Jones and later Keith Richards, reports that, at Monterey, Hendrix and Jones had both taken STP, a particular potent strain of acid that produces a trip lasting some 72 hours.

But as Jimi brushed psychedelic patterns of color onto his Strat, did he know he would soon burn the instrument? Perhaps he wouldn't have, had the evening's program sequence turned out differently. The Monterey promoters had, somewhat foolishly, scheduled Hendrix and the Who to perform back to back. This was more than a little awkward, as both bands had high-energy, high-volume live acts that culminated in the destruction of guitar and drum equipment.

"First of all, we didn't know," Lou Adler says. "And we were going for it all on that final night of the festival. We just wanted to go out with everything that was a bang. There was never any doubt in my mind or John's that Hendrix



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and the Who would be on the last night."

Both acts embodied the direction rock music was soon to take. Many of the American performers—including the Grateful Dead, Jefferson Airplane, Byrds, Buffalo Springfield, Country Joe and the Fish, the Mamas & the Papas and Simon and Garfunkel—had emerged from the American folk music tradition. Even blues acts like the Butterfield Blues Band were coming from a very collegiate "folklore society" appreciation of the genre. In contrast, both Hendrix and the Who were coming from a heavy grounding in R&B ("Maximum R&B" had been an early Who slogan), but each was interpreting these influences in a highly amplified, riff-driven and distinctly British style, one which had never

been heard before and would soon form the basis for heavy metal.

So, naturally, neither the Who nor Hendrix wanted to follow the other onto the stage. The band that played first would reap the full dramatic impact of smashing its gear at the end of its set, a spectacle very few Americans had witnessed at this point. The band that went on second ran the appreciable risk of having its equipment demolition perceived as an anticlimax. And so a difficult backstage encounter took place between Hendrix and the Who's Pete Townshend.

"Jimi was on acid," Townshend recalls. "And he stood on a chair. I was trying to get him to talk to me about the fact that I didn't want the Who to follow him onto the stage

John Phillips was there. I don't remember if Mama Cass was [i.e., *Mamas and Papas* vocal-ist Cass Elliot].

"And I was saying to Jimi, 'For fuck's sake, Jimi, listen to me! I don't want to go on after you. It's bad enough that you're here; it's bad enough that you're gonna fuck up my life. I'm not gonna have you steal my act. That's the only thing we've got. You're a great genius. They'll appreciate that. But what do I do? I wear a Union Jack jacket and smash my guitar. Give me a break! Let us go on first!' And he was kind of, I thought, teasing me—you know, playing the guitar and ignoring me. But Brian Jones told me later that Jimi was just fucking completely whacked on acid.

"So John Phillips flipped a coin, and it came down in my favor, and I said, 'Right. We go on first.' And that has become apocryphally told as a story where I was arguing with Jimi. I was shouting at Jimi, yes, because he was ignoring me. But I wasn't angry with him. I loved him very much."

In all fairness, Townshend had been there first. He had been smashing guitars onstage and exploring the chaotically musical properties of feedback since 1965. He invented all of that. Townshend is also the guy who turned Hendrix onto Marshall amps when Jimi first landed in England, not to mention the man who'd goaded Jim Marshall into building the first 100-watt stack. Townshend had mentored Hendrix when the American guitarist first landed in London, and the Jimi Hendrix Experience were signed to the Who's label in Great Britain, Track Records.

"Obviously, I was a stone supporter of Hendrix's work," Townshend says. "We had helped him with early dates and stuff. I was like a press machine on his behalf."

In 1967, moreover, Townshend was clearly the superior songwriter, widely acknowledged as a key spokesman for a new generation thanks to defiant, brash and clever anthems like "My Generation," "Anyway Anyhow Anywhere," "Substitute," "I'm a Boy" and "Pictures of Lily." While Hendrix would eventually blossom into a fanciful, colorful lyricist, in 1967 he was still coming up with stuff like, "Here I come babe, I'm comin' to gitcha."

Hendrix, however, trumped Townshend in several areas. He clearly had greater fretboard facility in an era when guitar prowess was becoming increasingly important. And Jimi had the ultimate weapon: sex appeal. The Who in 1967 were principally a band for angry adolescent males. Hendrix's act also delivered the aggression that boys love, but he had plenty for the ladies. Dressed like some gypsy seducer from a Rudolph Valentino film, Hendrix quickly became the major male sex symbol of the late Sixties. On the rock scene, word quickly spread that Jimi's Marshall 100-watt stack wasn't the only big rig in his possession.

And artless as it is, "I'm comin' to gitcha" is still a better pickup line than "I hope I die before I get old." In a sense, Hendrix's frankly sexual performance style made him the direct heir to the hip-swiveling, libidinous frenzy of Elvis Presley and the birth of rock and roll. But coming in an era of expanded sexual freedom and awareness, Hendrix could turn up the heat considerably. (continued on page 106)

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SEPTEMBER 6, 1970

Hendrix onstage at the Love + Peace Festival on September 6, 1970, the last performance of his life.



HOUSE BURNING DOWN

BILLED AS EUROPE'S ANSWER
TO WOODSTOCK, THE
IRONICALLY TITLED LOVE +
PEACE FESTIVAL WAS MARRED
BY APPALLING WEATHER,
MARAUDING HELLS ANGELS
AND ARSON. IT WAS ALSO
THE LAST GIG THAT
JIMI HENDRIX EVER PLAYED.

BY SCOTT ROWLEY

On September 5, 1970, the day before he played his last ever gig, U.K. music paper *Melody Maker* published an interview with Jimi Hendrix. "It's all turned full circle," Jimi told interviewer Roy Hollingworth, "I'm back right now to where I started. I've given this era of music everything. I still sound the same, my music's still the same, and I can't think of anything new to add to it in its present state... When the last American tour finished earlier this year, I just wanted to go away a while and forget everything. I wanted to just do recording, and see if I could write something. Then I started thinking. Thinking about the future. Thinking that this era of music—sparked off by the Beatles—had come to an end..."

The interview had taken place some days earlier, on August 29, the day before Jimi played the Isle of Wight Festival, an appearance that marked the first day of a week of intensive touring. Over the next seven days, Hendrix, bassist Billy Cox and drummer Mitch Mitchell would play six major gigs in three countries across Europe. They would have played others, too, but the tour was cut short due to concerns for the health of Cox: on September 1, someone had spiked his drink with LSD, more than one week later, he was still paranoid and exhausted. On September 9, the tour was cancelled, and Cox returned to the States.

Little did they realize at the time, but they'd already played their last gig together.

The Love + Peace Festival on the Isle of Fehmarn, off the coast of northern Germany in the Baltic Sea, was intended to be the European answer to Woodstock. Instead, it turned into a riot. Overrun by a German biker gang, battered by storms, and plagued by cancellations from big-name acts like Emerson, Lake and Palmer, the festival was descending into chaos, violence and arson by the time Hendrix got there on September 6 for his last live performance.

From his position onstage, U.K. student-turned-stagehand David Butcher was relatively sheltered from the chaos. But he knew something was wrong. "On the second day, this English guy who was manager of one of the other bands decided to pull out," Butcher

recalls. "The Hells Angels were causing so much trouble. They were ransacking the office and giving free tickets to everybody. They weren't in charge of security, but basically, they kind of took over and there was a lot of trouble, including gunfire. Machine gun fire. For a while afterward I wondered if we'd imagined it—but it was real."

"Thank you very much. And peace and happiness and all the other good shit." —Jimi Hendrix's last words at the Isle of Wight Festival, August 30, 1970.

David Butcher's road to Fehmarn was a happy one. A student at Keele University, where as social secretary of the student union he was responsible for booking bands, he was also a Hendrix nut. "I'd been a huge fan, right from the first time I heard 'Hey Joe.' When I was at university, *Electric Ladyland* came out, and I just used to listen to it every day. I still think that 'Voodoo Child'—the long version with Stevie Winwood and Jack Cassady—is one of the most amazing pieces of rock music ever."

In the summer of 1970, David and his friend Dave Philip traveled to Düsseldorf, where Philip's father was stationed in the army. With Dave's parents away, the two made full use of the house and the times. "We were just hanging out there, getting herbally enhanced, and one day we saw a poster for this festival in Fehmarn. We didn't have any money, so we sat down at this typewriter and we concocted this letter to the festival organizers saying that we were passionate about music—which was true—and that we were doing a thesis on music as a unifying force

"I'M NOT SURE I'LL LIVE
TO BE 28 YEARS OLD.
I MEAN, AT THE MOMENT
I FEEL I HAVE NOTHING
MORE TO GIVE MUSICALLY.
I WILL NOT BE AROUND ON
THIS PLANET ANY MORE,
UNLESS I HAVE A WIFE AND
CHILDREN—OTHERWISE
I'VE GOT NOTHING TO
LIVE FOR." —JIMI HENDRIX

and visiting loads of festivals..."

The organizers fell for it. A few days later, a couple of backstage passes arrived in the post. The two "got our backpacks together—his father had a couple of army sleeping bags which were of tremendous quality—and we hitchhiked all the way up to Fehmarn. We got there the night before, on



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At Love + Peace with bandmates Billy Cox (left) and Mitch Mitchell



"THE RAIN WAS
COMING IN, AND HE WAS
STANDING THERE, RISKING
BEING ELECTROCUTED,
BUT JUST CARRYING ON.
HE DIDN'T MOVE FROM
THE FRONT OF THE STAGE.
IT WAS QUITE
AMAZING, REALLY."

—STAGS AND DAVID BUTTNER

the third of September. We were absolutely exhausted. It was really cold and wet, and we'd been hitchhiking for a day and half, and we just found a spot on the grass to lie down, got into these sleeping bags and crashed out.

"In the morning we woke up, and we were surrounded by cars! We'd crashed out in what was the middle of the car park area and during the night and morning, hundreds of cars had appeared around us..."

Jimi's journey to Fehmarn hadn't been filled with as much good fortune. Hendrix hadn't wanted to come to Europe in the first place, but manager Michael Jeffery had convinced him that his new Electric Lady studios, in New York City's Greenwich Village, needed an injection of cash. The answer was a short tour that began at the Isle of Wight Festival and continued in Denmark, Sweden and Germany. Hendrix arrived in London on August 27 and conducted a string of interviews before heading to the organized chaos that was the Isle of Wight and probably the largest single

audience of his career. Around half a million people witnessed him struggling with technical problems (the amps were picking up radio signals), the effects of a cold, exhaustion (the band didn't appear onstage until 2 A.M. on Monday 31) and whatever combination of drugs and alcohol he was juggling at the time.

Less than 24 hours later, the band was playing a gig at an amusement park in Stockholm, Sweden, where Jimi insulted the audience for calling out for the hits ("Fuck you, fuck you! Come up and play guitar!") and appearing weary with the whole process ("Ah, let me tune my guitar there again. Oh, what the hell, you don't want to know...") The Swedish promoter had allegedly demanded that Hendrix play for no more than an hour so that the audience could use the nearby fun fair, claiming that he'd make more money from the fair than the gig. Justifiably offended—and apparently leaving the stage at one point to argue with the promoter—Jimi got his revenge by playing for 110 minutes.

"This song is dedicated to all the girls who get laid," he said before the final track, 'Foxey Lady,' evidently enjoying himself. "All the little girls back there with those little yellow, orange, pink and turquoise panties that they keep throwing on the stage. It's close to Mother's Day. Anybody that wanna be a mother, come backstage."

The next day, the band—billed everywhere as the Jimi Hendrix Experience, despite Hendrix's ongoing attempts to have it billed otherwise—traveled to Gothenburg for an outdoor gig. During the day he gave an interview to a Swedish newspaper that asked him about a contribution he had made to the Martin Luther King Memorial Fund. "Would you rather I gave it to the Ku Klux Klan?" he responded. "In the U.S.A., you have to decide which side you're on. You're either a rebel or like Frank Sinatra." With his idealism questioned by the establishment, and his commitment questioned by his audiences, Hendrix felt exhausted. "I'm tired of lying down, and I feel mentally hollowed," he told the interviewer.

If the gig that night was better than the previous one, it still wasn't enough to impress a visiting Chas Chandler, the man who had managed Hendrix to stardom but parted ways with him the year before. "He was wrecked," Chandler said. "He'd start a song, get into the solo section and then he wouldn't even remember what song they were playing at the time. It was really awful to watch." It was at a party after the gig that Billy Cox's drink was spiked. The bass player experi-

enced a nightmarish bad trip that, combined with the stress of a busy schedule, put him close to a nervous breakdown.

The whole camp was at the end of its tether. "I'm not sure I'll live to be 28 years old," Hendrix told an interviewer the next day. "I mean, at the moment I feel I have nothing more to give musically. I will not be around on this planet any more, unless I have a wife and children—otherwise I've got nothing to live for."

With Hendrix in the grip of a feverish cold, the band played in Arhus, Denmark, that night. Three numbers into the set, Hendrix left the stage. He had only ever stopped a gig once before: at the last Band of Gypsies performance at Madison Square Garden in January that year. A girlfriend, Kirsten Nefer, recalled that when she met Hendrix earlier the day of the Arhus show, he was "staggering" and "acting in a funny way," telling her, "I don't want you to see me like this." Nefer says that Jimi was unable to even tune his guitar before going onstage. Helped onto the stage by roadies, he

EMINENCE FRONT

SPEAKER TALK WITH GEORGE LYNCH

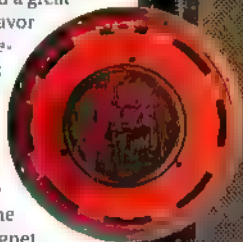
Guitarist George Lynch emerged from the '80s guitar blitz with one of the most recognizable guitar tones of the era. That's an accomplishment that few can boast, and Lynch just may have achieved it because he understands how just about every variable affects the signal chain. One of the biggest obstacles we encounter as guitarists is finding a tone that helps us translate the ideas we hear in our imagination to reality," says Lynch. "Every element in our signal chain affects our tone, from the pick we hold in our hand to the equipment and software that's used to record and master our CDs and everything in between. Speakers are one of those elements that are commonly and mistakenly overlooked as not being of critical importance."

Lynch's classic rock tone owes much to his famous ESP custom guitars and Randall amps. But the vintage speakers he placed behind the speaker grilles also had a great effect on his sound. "I personally tend to favor real, old-timey vintage speakers, such as pre-war Celestion, Goodman, Elac, square-back Eminence, certain JBLs, Utahs, Bulldogs, and certain Fanes," says Lynch. "Over the last couple of years, though, I've been working with Eminence to develop a speaker that incorporates the qualities of a lot of these older speakers—ones that break up at just the right point, and that have the optimum magnet composition, cone construction, and power-handling capabilities that modern and classic players require."

Those efforts have culminated in the creation of the Eminence Super V Driver, which features a cast vs stamped frame, custom voice coil and cone, and a ceramic magnet. Says Lynch, "The Super V has a punchy, in-your-face clarity yet still retains a sense of warmth with just the right 'breakup point' for creamy saturated sounding."

Actually, Lynch's affinity for Eminence speakers goes back a long way. "The amp I pretty much grew up with back in the day was an Acoustic 150," Lynch recalls. "What was great about it was that it was loaded with six 10" Eminence speakers. Though the amp was transistor, the Eminence speakers helped make up for its lack of warmth and saturation."

These days, Lynch has returned to his FSP-through-a-Randall rig. Specifically, he is running three Randall Lynch Box heads containing three of four modules (Mr. Scary, Brahma, Super V, and Grail) into Baltic birch ported Lynch Box cabs loaded with four 12" Eminence Super V speakers. His guitars include an ESP mahogany-bodied Super V, an ESP GL-56 re-issue, an LSP "Skulls and Snakes" custom, and his classic ESP Tiger. All his guitars are loaded with Seymour Duncan Screamin' Demon or Super V pickups, and they're strung with Dean Markley Super V .010-gauge strings. Lynch uses a Morley Tripler to switch between amps. His effects include a custom overdrive pedal built by Jimmy Wiggle at Groove Tubes, a vintage MXR Phase 90, a vintage '70s-era Echoplex, an old Boss 10-band EQ, a Fulltone Dejà Vibe, and a Mutron Octavider



To see and hear what George Lynch is working on, go to www.georgelynch.com



was escorted off again minutes later as Mitch Mitchell covered his exit by playing a long drum solo. Backstage, the venue's manager, Otto Fewser, claimed that "Hendrix collapsed into my arms and we sat him upon a chair. He was cold—cold fever—then they asked for cocaine. 'We have not cocaine,' I say. Hendrix could not play more."

The gig cancelled, Hendrix headed back to his hotel, where he spoke once again to Anne Bjørndal, a journalist who had interviewed him earlier. "I love reading fairy tales," he told her. "Hans Christian Andersen and Winnie the Pooh. Fairy tales are full of fantasy and they appeal to your imagination. I never play a song the same twice—I can't play something that I do not feel and that I can't put my soul into." Bjørndal claims that Jimi then started crawling around, "acting out" Winnie the Pooh. "Winnie the Pooh is searching," she quoted him as saying. "It's winter and the tracks are easy to follow and, oh, now the seasons have changed. I've lost the track."

INTERVIEWER How do you get your inspiration?
JIMI HENDRIX Pardon, say it again?

INTERVIEWER How do you get your inspiration?
JIMI HENDRIX From the people. —August 30, Isle of Wight

Very early on the morning of September 3, Mitch Mitchell got a phone call telling him that his wife had given birth to a baby girl. Mitchell chartered a flight back to London, taking Billy Cox with him. Later that day,

he met up with Hendrix in Copenhagen for a blistering gig at the city's KB Hallen hall. Over the worst of his cold, Hendrix had spent the day with Nefer at her parents' house (the Danish press were already reporting their "engagement"), and he hit the stage apparently invigorated. In a review of the concert, Danish newspaper *Politiken* raved: "Jimi was tired and ill in Aarhus, but was so high in Copenhagen that this was true energy, true adrenaline which ran through his fingers, through the guitar and into all of us... As a warrior of love he stood dressed in many colors and was the best guitarist rock and roll music can offer."

The following morning Hendrix had a falling out with Nefer, who flew back to a film she was working on in London. The band

flew on to Berlin to perform at the Super Concert '70, an indoor festival at the city's Deutschlandhalle with Procol Harum, Ten Years After, Canned Heat and others. Interviewed by American Forces Network radio before the gig, he was asked if he thought there would ever be a festival as successful as Woodstock.

"Well, I don't know," he replied. "It's pretty hard for this sound to get to all those people in such a big crowd. Like, if we had smaller crowds you can really get next to 'em more, you know?" How did he feel about playing in front of 400,000 people? "Well, that's what I mean," he said. "It's just too big, you know? You know you're not getting through to all of them."

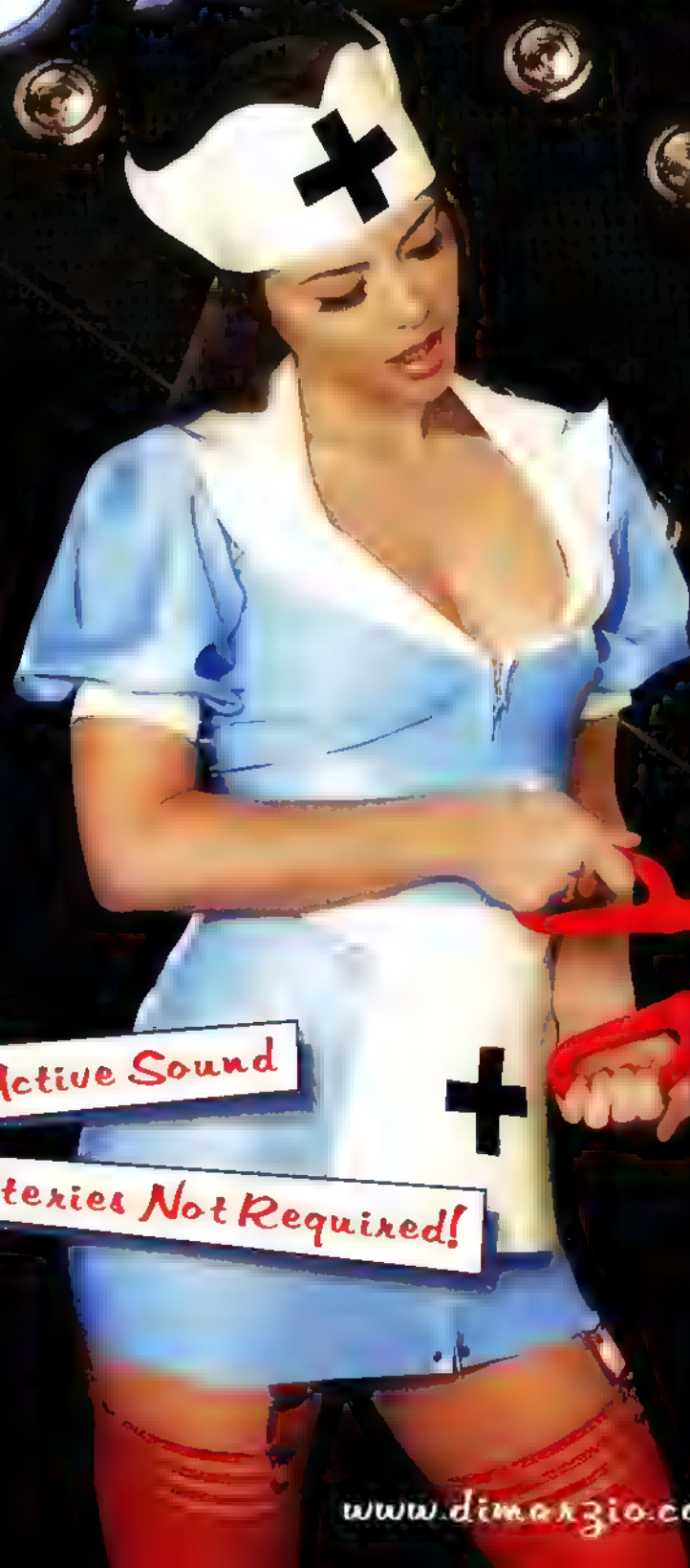
After a strong performance in Berlin, the band flew to Hamburg, then caught a train to Grossenbrode in the north. On the train, Jimi wanted to lie down, so he broke into a locked sleeper car. "The guard freaked out and stopped the train and threatened to throw us off," tour manager Gerry Stickells recalls. The situation was smoothed over, and the band arrived on Fehmarn on the Saturday afternoon. "We got there mid afternoon," said Mitch Mitchell, "and were supposed to be on at eight. By about six we heard this wind, and then it turned into a gale. We knew by then there were other problems as well. The usual equipment trouble, plus Hells Angels with guns."

Promoters Christian Berthold, Helmut Ferdinand and Timm Sievers had timed their event to coincide with (continued on page 100)

**THE HIKERS REALIZED
 THEY WEREN'T GONNA GET
 PAID, AND THEY WERE
 RUNNING AMOK. WHEN THE
 RIOTING STARTED, THE
 GERMAN POLICE ARRIVED
 AND A GUN FIGHT BROKE
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Foo Fighters' DAVE GROHL & CHRIS SHIFLETT

One's a drummer who plays guitar. The other's a lead guitarist who mostly plays rhythm.
But what *Guitar World* readers really want to know is...



Dave Grohl

Dave, what piece of gear do you use to perform on stage with your band?

DAVE GROHL They're entirely different. Being able to run around with my guitar and be the ringleader of this big circus is one thing, but being the *force* behind everyone on the drum set is probably where I feel most comfortable. I've never been afraid to play the drums. I'm not the greatest drummer in the world, but I do what I do and I'm not intimidated by a drum kit. Whereas the guitar...I feel like it's still a Rubik's Cube to me; it's still something of a mystery. It humbles me every day. So I'd have to say for pure pleasure's sake, going out with the drum set makes me feel pretty strong, and going out with a guitar makes me feel like a little schoolboy. [laughs]

You guys just completed recording an album. What's it called and when is it scheduled to come out?

—Tom

GROHL It's called *Echoes, Silence, Patience and Grace*.

CHRIS SHIFLETT And it's coming out on September 25

What guitar do you use to perform on stage with your band?

GROHL My Gibson Trini Lopez. I've used that guitar for every Foo Fighters album. It's a red model; I think it's a '66. It sounds great clean or dirty, and it has a great percussive cut to it. It sounds great through a Boogie, Marshall, Hiwatt, AC30... You can do *anything* with that guitar. It's the ultimate all-around great rock guitar, which is funny considering Trini Lopez was a jazz dude

It's awesome that you play both guitar and drums. I also play both instruments. How do you manage to keep your chops up with both? I keep falling behind on drums.

—Kieran Cooper

GROHL It's good for me to put down the guitar every once in a while. Because I find that when I come back to it after a month or so, I start from a new creative place. But if I don't get on a drum set every day, it's inevitable that I'm gonna lose chops and get outta shape; to play drums the way that I do, I have to be in pretty good physical shape. I can still *think* as the drummer I was before, but it's difficult to get back there physically. But with

has a few chessesweet, a large one for
fighting with you and a white one for
the pair of white ones. Eric, Peggish

* * * * *

SHIFLETT Definitely. The split between electric and acoustic tracks is close to half and half.

★★★★★

SHIFLETT After our studio was built, we each moved all of our gear into it. As a result, we have just about anything you could think of. There are so many different amps: Mesas, Marshalls, Hiwatts, AC30s, Fenders, Oranges... My main live setup has always been Boogies. I've been playing through them since I was 18. I just got the Mesa Road King II, which is just like the Road King but has the clean channel from the LoneStar

* * * * *

GROHL I suppose I was 18 years old and on the road with my band Scream. I got with some chick in Chicago... I don't really remember. I mean, that was 20 fucking years ago! [laughs] But it sure didn't happen until I left home, because in the small town where I grew up it didn't matter if I was a musician or not. I was "that skinny kid from Springfield, Virginia." So I had to get in the van and get outta there to make that happen

* * * * *

SHIFLETT A porno film? I've never been in a porno film in my life! Unless someone was taping something I don't know about. [laughs] I'm contacting Wikipedia now to get to the bottom of this!

* * * * *

—Ben Douglas

* * * * *

Can you have a background and a punk lifestyle?

SHIFLETT I think

* * * * *

GROM! I'd have to say Jimmy Page, because me he's the ultimate guitar player. He's my favorite guitar player of all time, and I think he's a genius.



Chris, I heard you have a son. I'm a musician who just had a son, and I'm wondering if becoming a father changed your perspective or lifestyle as a musician? —Ted Crawford

SHIFLETT It definitely changes your life. That's a big understatement. [laughs] But I don't have just one son. I have two, and a third baby on the way. Having kids changes your life in more ways than you can count, and it's all for the better.

On "Everlong," you whisper random words during the bridge. According to foofighters.com, the words come from three spoken-word tracks that you scrambled together: a love letter being read, a reading from a technical manual and someone telling a story about a studio technician's father. What made you pick these three things?

—Keith Chamberlain

GROHL Ah, that's a secret I'll never tell. It's been a secret for years. That's like my *Da Vinci Code*. [laughs] No one will ever know!

Dave, you seem to have a great sense of humor. Do you think this has saved you from becoming cynical during your many years in the music industry?

—John Seew

GROHL Definitely. You have to laugh at the music industry. The business is always secondary to the music for me. Really, I don't think music should be a career decision; I think you should do it whether you have a record company behind you or not. We all sure did. Most musicians started playing music just out of the love of doing it. Then the ideas of money and careers get introduced, and sometimes it can corrupt the beauty of what you're doing. If you can sit back and laugh at the circus that is being in a big band or being on a major label, then you'll be fine. At the end of the day, the music is the most important thing. And that has nothing to do with the industry.

Chris, what is your role in the Foo Fighters when it comes to writing? Does Dave write all the parts and you execute them?

—Saul Hellon

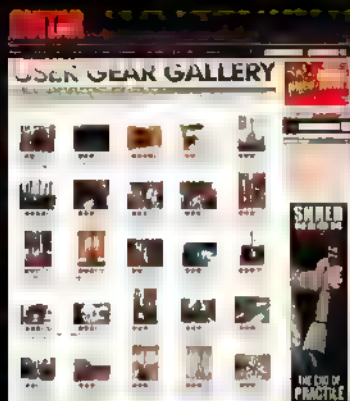
SHIFLETT That's definitely a lot of it. When Dave writes, he usually works all the bits out. Sometimes he'll go, "Put a guitar line over that," and I'll work it out. Actually, on this album, I played a couple guitar leads, which I've never gotten to do in the past. That was fun for me, because I grew up as being a lead guitar player. But ultimately Dave's the songwriter, and you've got to respect what he wants out of the song.

Dave, there are rumors that you and Zakk Wylde got into a fight. Is that true? —Matt

GROHL [laughs] No. I have actually never met Zakk. We do have the same birthday, though. [laughs] I think he was upset with me



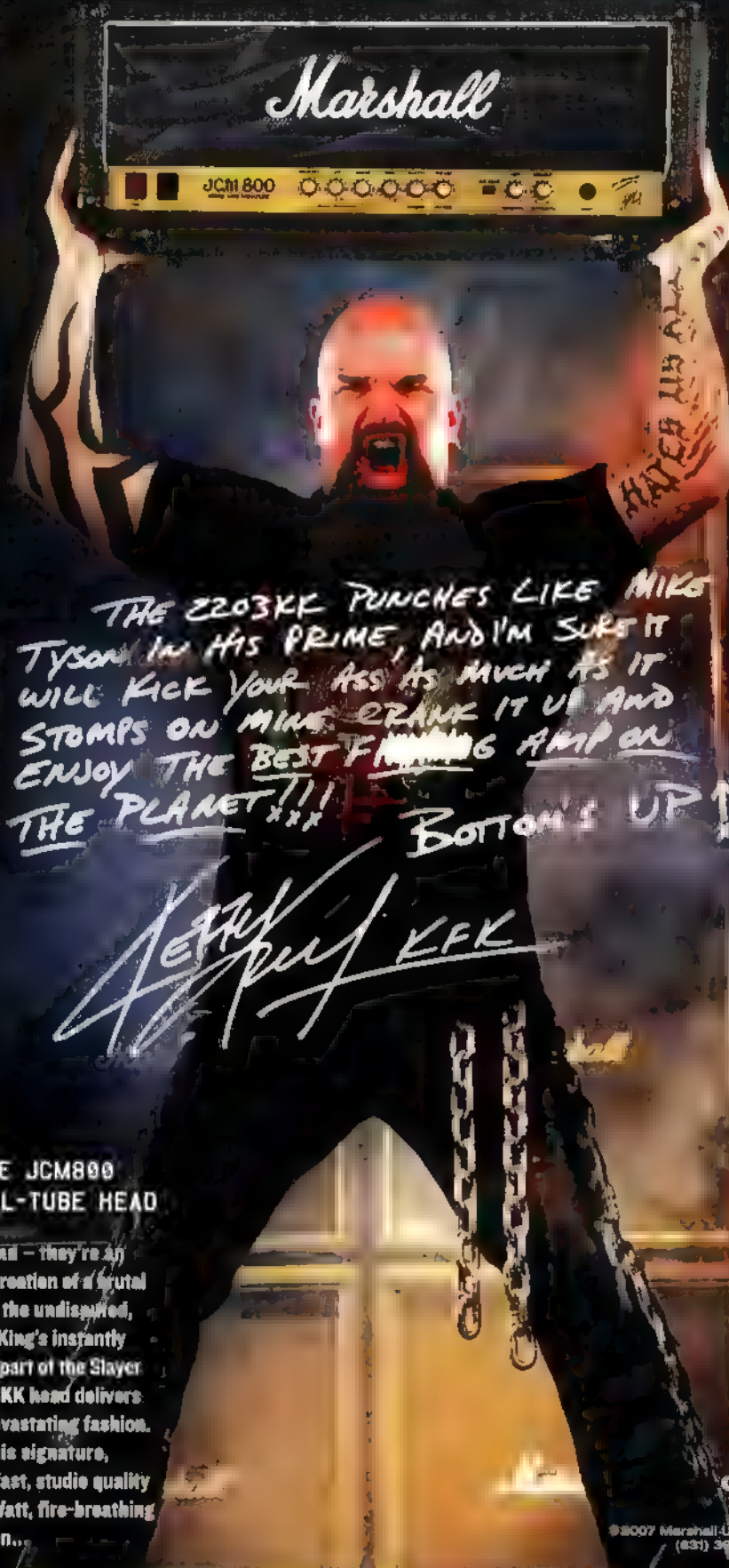
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because I was asked to write a song for an Ozzy record. He wanted to kill me, I suppose. But I'm sure the two of us could make amends over a bottle of Crown Royal. I know a lot of musicians, and I don't know too many that don't like each other. You could put any 10 musicians in one room with a bottle of whiskey, and at the end of the day you would have yourself a best-friend club.

When you started the Foo Fighters, you switched from playing drums to playing guitar and being a frontman. Did playing behind Kurt Cobain all those years inspire you to do that? —Gregory McKaye

GROHL Not necessarily. But playing in Nirvana did inspire me to make better music. I never imagined myself as a frontman. That didn't

happen until much later. The whole Foo Fighters thing was an experiment that started with a demo tape and later turned into a band. Simply playing in Nirvana was inspirational. I found that music could cross a lot of boundaries and touch a lot of people. And Nirvana was a band that seemed to touch a whole lot of people.

are tapes just a few years from being lost forever? **GROHL** I found one about three months ago, and it cost me a pretty penny! [laughs] I think there were only 11 of them made, and I got one. And it's fucking rad. It's beautiful. I love Peiham

GROHL I don't think I'll do it again. The idea behind Probot was to choose mv 12 or 13 favorite vocalists that inspired me when I was a teenager. So I got guys like Mike Dean from C.O.C., Cronos from Venom, Kurt [Brecht] from D.R.I. I didn't want to go outside of that idea. So if I were to do it again, I'd be picking people that I enjoy but who might not necessarily be within those original parameters.

Blue guitars because they all age differently. This one is badass, it looks like it should be in a museum. I think it's my most prized possession.

What is your most embarrassing on-the-road moment? —Mike Ivany

GROHL Probably shutting myself in the van when I was in Scream because I had the flu. [laughs] I didn't tell anybody and tried to keep it cool until we got to the next rest stop so I could get rid of my shorts. It happens. [laughs] Ask any touring musician how many times they've shit their pants. Most everyone's done it at least once. [laughs]

What gets you pumped before a show? —Robby Shiflett

SHIFLETT We all have our little rituals, but usually an hour or so before we go on I'll start playing guitar. Dave jumps around for about an hour, and that's kind of contagious.

GROHL I do jump around a lot, because I like to break a sweat before I hit the stage. I used to crank Sepultura, Slayer's *Reign in Blood* or AC/DC's *Let There Be Rock*. Then I went through this one fucking phase where I listened to soft rock before going onstage [laughs], but it didn't end up working too well. I'd walk out there really mellow after listening to the fucking Doobie Brothers or whatever. But I don't do that anymore. Now it's more about having a laugh and a drink as you walk to the stage, just being in a good mood.

GROHL [laughs] That's not true. You know, my dentist has told me that I have really good teeth. I've never had braces. But unfortunately my two front teeth have been ground down over the past 13 years from being up against a microphone. If you look at them from the side, it looks like they've been grated away, like when you grate the rind off a lemon. That's what's happening to my teeth.

I'm a 13-year-old guitarist who wants to make music my career. I'm wondering if you have any advice. —Neil Maspeth

GROHL I think it's important that people make music for the sake of making music. When I was a kid playing in hardcore bands in Virginia and Washington, D.C., I had no career aspirations. It was all about celebrating the passion of music and giving it everything you had with your friends. That was what inspired me to play. Everything else came later on. And believe me, I realize I'm the luckiest guy in the world to get to do what I do every single day. I never lose sight of that.

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Pink Floyd rose from avant-garde obscurity to become one of art rock's brightest and most spectacular stars. On the 40th anniversary of their first album, *Piper at the Gates of Dawn*, producer Norman Smith reminisces about the rock milestone that got it all started.

BY ALAN DI PERNA

HOW CAN I GET A LIGHT SHOW onto an album? Norman Smith asked himself as he stood on the floor at London's UFO club in 1967, watching a set by a then-brand-new band called Pink Floyd. As a staff engineer at Abbey Road studios, Smith had recorded all of the Beatles' early discs. Recently, though, he'd received an opportunity to move up the ladder and become a record producer. All he needed was an act to produce, and he decided to take a chance on Pink Floyd. At the time, the band was the toast of the London underground, famous for its freeform, freak-out style of instrumental improvisation and throbbing, hallucinogenic light shows. It was all a little overwhelming for Smith, who was one of the more senior staff members at Abbey Road. But he knew he was on to something.

"I'm an old jazz man myself," he says, laughing. "I didn't know anything about psychedelia. But I could see that Pink Floyd were extremely popular, so I thought, Well, it looks as though we can sell some records here."

Boy, was he right. In the 40 years since Smith made his decision amid UFO's strobe light ruckus, Pink Floyd have become one of the best-selling artists in rock's history. Catalog classics like *The Dark Side of the Moon* and *The Wall* continue to sell in massive numbers. The Floyd phenomenon defies rational explanation. And it all may never have happened if Norman Smith hadn't decided to throw his lot in with four psychedelized lads from the picturesque university town of Cambridge, England, and record Pink Floyd's debut album, *Piper at the Gates of Dawn*.

To celebrate the 40th birthday of this landmark rock record, EMI is releasing a triple-disc anniversary edition of *Piper* that features the mono and stereo mixes of the original album and a disc of bonus tracks, all of it newly remastered. *Piper at the Gates of Dawn* is a masterpiece of British psychedelia, Swinging London's answer to San Francisco's Summer of Love



The disc is divided between mind-bending instrumental improvisations such "Interstellar Overdrive" and "Pow R. Toc H." and the fanciful, delicately unhinged songcraft of Syd Barrett, Pink Floyd's original guitarist and frontman.

Barrett's fairy tale imagination and warped, free-associative sense of song structure were a huge influence on later rock icons like Marc Bolan (T.Rex), David Bowie and Robyn Hitchcock. Shortly after *Piper* was completed, Syd lapsed into LSD-triggered mental illness, ceding Pink Floyd's guitar chair to David Gilmour. Which makes *Piper at the Gates of Dawn* all the more precious: it is Syd's sole album with Pink Floyd, a rare peek into the fragile yet beautiful psyche of one of rock's seminal tunesmiths.

Curiosity about Pink Floyd's enigmatic founder has increased in the wake of Barrett's demise in 2006 at age 60. In response, MVD Visual is reissuing the excellent documentary *Pink Floyd and the Syd Barrett Story*. And while Barrett left

Pink Floyd in 1968, his specter has continued to haunt the mega-Platinum stadium rock ers. Syd is the subject matter of both *Dark Side of the Moon* and *Wish You Were Here*. There are also glimpses of Syd in the main character of *The Wall*, the disturbed rock star Pink. And when Pink Floyd reunited in 2005 to play the Live 8 benefit concert in London's Hyde Park, bassist Roger Waters introduced "Wish You Were Here" by saying, "We play this song for everyone who cannot be here today, but of course in the first place for Syd."

As for Norman Smith, he has recently published his own autobiography, *John Lennon Called Me Normal*, a career retrospective that details his studio exploits with both the Beatles and Pink Floyd, not to mention the author's early Seventies run as pop recording artist Norman "Hurricane" Smith. And yes, John Lennon really did call Smith "Normal," not without reason. The straitlaced EMI career man made an unlikely partner for Pink Floyd, who were at the time London's trippiest freak-out merchants. The producer had a particularly hard time with Syd Barrett, who was already starting to spin out of control as sessions for *Piper at the Gates of Dawn* got underway.

"I realized as time went on that Syd really and truly, in my opinion, didn't get any pleasure out of recording," Smith observes. "Syd's thing was he would write these songs; he would go to an underground club, or something of that nature, and perform these songs. And that was really it for him."

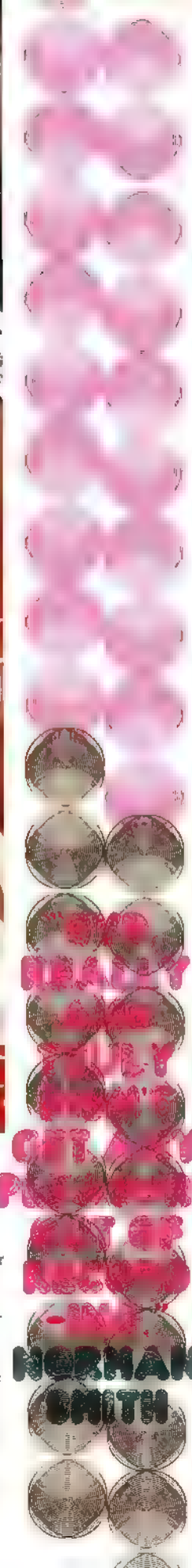
Still, one must acknowledge Smith's perspicacity in signing Pink Floyd to EMI and also the sheer nerve he demonstrated in resigning his enviable gig as the Beatles' engineer. Abbey Road's rigid hierarchy at the time dictated that, in accepting the role of Pink Floyd's producer, Smith could no longer engineer recording sessions. And so he said goodbye to the hottest rock and roll band of the Sixties, if not of all time.

"I wasn't upset to leave the Beatles and become a producer," Smith maintains. "I could see that things weren't going so well at that time with them. We'd had such a happy time before, but at that point it wasn't so happy anymore."

As the principle engineer of the Beatles' prolific output from their first hit single, 1962's "Love Me Do," to their classic 1965 album, *Rubber Soul*, Smith had worked under George Martin. As a result, he'd learned quite a few sonic tricks and production strategies in the course of his experience with the Beatles and their legendary producer. All this stood him in good stead as work got under way on the first session for *Piper at the Gates of Dawn* on February 21, 1967, in Abbey Road's Studio Three. The site of sessions for *Revolver*, among other Beatles recordings, Studio Three had a small, cramped tracking room; but a comfortable control room with windows that brought natural light into the workspace. It was here that Pink Floyd gathered for a pre-session huddle with their new producer.

"My first job, obviously, was to form a friendship with them and, above all, to form a trust, being their producer," Smith says. "So we're sitting there chatting in the control room, getting to know one another. The control room door opens and in walks Paul McCartney. He wanted to meet the boys. He'd heard of them. And after a little chat with them, he comes across to me, puts his hand on my shoulder and he says to the Pink Floyd boys, 'You won't go wrong with this bloke as your producer.'"

McCartney was down the hall working with the Beatles on *Sgt. Pepper's Lonely Hearts Club Band* at the time. Both *Pepper* and *Piper* were recorded on four-track open-reel analog tape, the state-of-the-art format in 1967. By today's





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standards, this may seem primitive, but Abbey Road's engineering staff had developed an arsenal of techniques for obtaining a dazzling variety of sounds from this circumscribed recording medium. *Piper at the Gates of Dawn* stands at the beginning of a long tradition of compelling sound effects on Pink Floyd albums. Perhaps the best known examples of this are the ticking clocks, heartbeats and running footsteps that help dramatize *Dark Side of the Moon*. But the evocative soundscapes go all the way back to *Piper*'s opening track, "Astronomy Domine," which begins with telegraph-like "satellite" effects and the voice of Floyd manager Peter Jennings reciting the names of stars and galaxies through a megaphone.

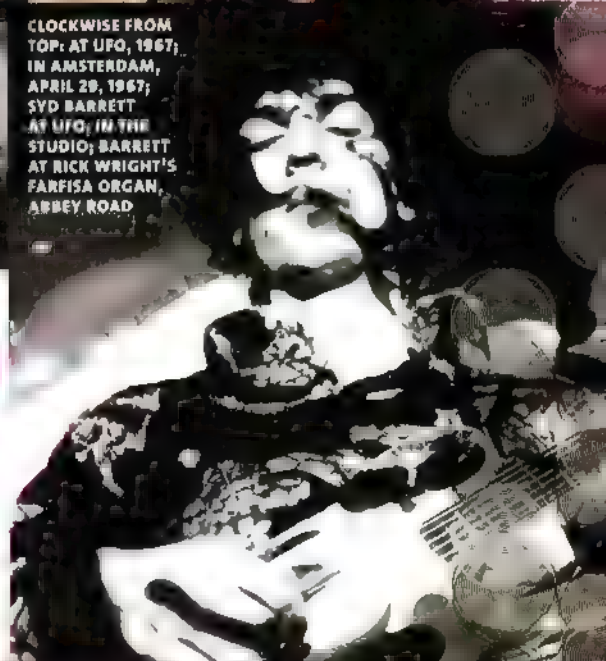
Automatic Double Tracking (ADT) is a tape-based doubling technique that had been used to process everything from vocals to guitars and sitars on Beatles recordings. On *Piper*, it was used quite extensively on Syd Barrett's lead vocals. The album production entailed a great deal of tape editing as well, splicing together different takes of a song. This was especially efficacious given the mercurial Barrett's tendency never to perform a song the same way twice.

The psychedelized chaos of the instrumental classic "Interstellar Overdrive," destined to become a long-time Floyd concert staple, was achieved by recording the band playing the composition all the way through once, freeform improv and all, and then having them dub a second pass over the original take. Barrett's Telecaster is particularly biting and angular. On "Interstellar Overdrive" and other *Piper* tracks, backward tape loops create a particularly tripped-out effect. The eerie, time-warped sound of analog tape traveling in reverse motion across the playback head of a tape machine was first heard on the Beatles' 1966 hit "Rain." It was John Lennon who first stumbled on this arresting tonality by accident, having mounted the reels of his home tape machine the wrong way around. But it soon became a staple of Abbey Road's late-Sixties bag of tricks.

"I'm rather hoping that my contribution to that was the reason it then started to be used," Smith says. "I think my main contribution to *Piper at the Gates of Dawn*, apart from advancing the melodic side of the music, was sounds. In those days, 40 years ago, the technology in the control room was nothing like it is now for developing sounds. But I had a few tricks up my sleeve. All of the Pink Floyd members except Syd got very interested in what you could do to develop sounds. And they took on board any little musical changes I would make. They were only little things, trying to get the best of the melodies. Although, once again, Syd

"MY MAIN CONTRIBUTION WAS SOUNDS. I HAD A FEW TRICKS UP MY SLEEVE."

CLOCKWISE FROM TOP: AT UFO, 1967; IN AMSTERDAM, APRIL 29, 1967; SYD BARRETT AT UFO; IN THE STUDIO; BARRETT AT RICK WRIGHT'S FARFISA ORGAN, ABBEY ROAD



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was pretty difficult.

At this point Barrett was not only Pink Floyd's frontman and principal songwriter, he was also London's hippest new heartthrob and psychedelic pied piper. Whether he was disdainful of Smith's musical suggestions or utterly oblivious to them is hard to say. Perhaps it was a combination of both.

"The band would be in the studio recording a particular number," Smith recalls. "I would bring them back into the control room to listen to the playback. And I would suggest perhaps a little phrasing alteration in what Syd was singing. Syd was nodding. He didn't say anything, but he was nodding, like a 'yes' nod. He seemed to be paying attention, so I said, 'Okay, go back in the studio and we'll do another

take.' So they go back in the studio and Syd did exactly the same thing he'd done on the previous take. I said to myself, 'I think I'm wasting my time here.'"

In despair, Smith found himself relying on Roger Waters. In years to come, Waters would become Pink Floyd's principal lyricist and conceptualist. But in 1967, he was just the bass player. His sole songwriting contribution to *Piper*, "Take Up Thy Stethoscope and Walk," is one of the album's least memorable tracks. There's not much of a chord progression or melody. Waters seems to be attempting to imitate Barrett's alliterative style of lyric writing, only giving it a dour spin that is far less appealing than Barrett's sunny, childlike outlook. But even at this early stage of the band's career,

Smith glimpsed in Waters the leadership qualities that the bassist would later come to assert.

"In the Syd Barrett era, I regarded Roger the way a soccer manager regards his captain on the pitch," Smith says. "I was the soccer manager in the control room; I told the band exactly what I wanted. I didn't think Syd was listening too much, and I relied on Roger to make sure they knew in the studio, when they started playing, what my changes were."

Floyd keyboardist Rick Wright made some inspired contributions to *Piper at the Gates of Dawn*: delicately filigreed contrapuntal combo organ passages on "Chapter 24" and "Scarecrow," and even some cool jazz piano on "Pow R. Toc H." But Smith seems to have been little impressed with Pink Floyd's keyboard man.

"Rick Wright was a pretty adequate pianist," the producer allows. "Didn't talk much. Didn't come up with ideas. Most of the ideas came from myself and Roger Waters. Nick Mason was just the drummer, but he would pitch in supporting or not supporting any change of arrangements. Rick Wright was certainly interested in what sounds we developed, but I can't remember him actually ever saying to me, 'Well what about such and such a sound?' Whereas Roger Waters did."

It's hard to conceive what Smith thought of Syd Barrett compositions like "Lucifer Sam," "Mabula Mother" or "The Gnome," abstract tales filled with elfin folk, witches and other fanciful characters. While highly melodic and beguilingly inventive, these are not conventional pop songs, and Smith was looking for a hit. In fact, he needed a hit. Not only was this his first outing as a producer but he'd also gone out on a limb by persuading EMI to front Pink Floyd an unprecedented £5,000 (about \$13,800 in 1967, or approximately \$83,000 in 2007) upon the signing of their contract. "It was a semi-threatening acceptance from the [EMI] management," Smith recalls. "They said, 'Okay, we will pay this £5,000, but be it on your head as a producer.' I thought, Oh dear, what have I done?"

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WATERS, RICK WRIGHT AND DAVID GILMOUR

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COVER: DE ROOS (P); FLOWER SHOT: ANDREW WHITLOCK; S.O.A.: JFO
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Smith found the single he was seeking in "See Emily Play," a Barrett composition purportedly inspired by the aristocratic 15-year-old Emily Tacita Young, known around Swinging London as the "psychedelic school girl." "When I heard 'See Emily Play,'" Smith recalls, "I thought, Ah, this is the one I think can do something with for a single. So I dressed it up and put one or two [effects] on. They didn't mind whatever I was doing to it. I don't think Syd was too keen, but by that time I'd gotten used to that, so I pressed on."

For reasons widely speculated upon by rock historians, "Emily" was recorded at not Abbey Road but London's Sound Techniques studio. "I couldn't get into studio Number Three at Abbey Road, which I wanted for that

session," Smith says. "Actually, I couldn't get into Number Two either. And Number One was a very large, orchestral, classical studio [and therefore inappropriate for a pop session]. I had some ideas about 'See Emily Play' and I wanted to do it while it was hot in my brain. I had been to Sound Techniques—I knew the engineer there—so I booked that. It was a very comfortable session, very good indeed. I was very pleased with what we finished up with at Sound Techniques."

Smith denies the often-heard theory that he recorded "Emily" at Sound Techniques in an effort to reduplicate the sound of Pink Floyd's pre-EMI single, "Arnold Layne," which had been produced by Joe Boyd [Fairport Convention, Richard Thompson, Nick Drake, R.E.M.]

"I saw a couple of weaknesses in that, to be honest with you," Smith maintains. "And I recorded 'Arnold Layne' with them again, and I released it on an EP. My version is on that. They had two releases of that."

Whatever factors were at play behind the recording of "See Emily Play," it is an absolute gem of pop psychedelia. Concise, yet trippy and infectiously melodic, it ranks among the greatest rock singles of all time. "Thank goodness my judgment was right," Smith says. "See Emily Play" got to Number Two in the charts here in England and did well, generally speaking, in Europe."

Meanwhile, back at Abbey Road, work on *Piper at the Gates of Dawn* wound to a conclusion. It is known that Pink Floyd themselves participated in the mono mix of the album. There are tales of Barrett and his bandmates wildly flicking faders. But Smith throws cold water on that colorful image: "I wouldn't go as far as to say they were moving faders, no. But of course they contributed, naturally. As I said earlier, I had to form a friendship with the boys and form a trust. They trusted me and I trusted them. So of course that kind of thing went on: a contribution from one or the other of them in the control room when we were remixing."

But Smith's problems with Barrett didn't end with the completion of *Piper at the Gates of Dawn*. The guitarist's erratic and listless behavior during two Pink Floyd appearances on BBC television's *Top of the Pops* program nearly made Smith apoplectic, as he feared that Syd's despondent refusal to participate in the pop process would compromise the chart success of "See Emily Play." Barrett also took part in early sessions for Pink Floyd's second album, *A Saucerful of Secrets*, with Smith again at the production helm. But by that point, Syd Barrett—the man who had given Pink Floyd their name and led them to their earliest musical triumphs—had spun too far out of control and was compelled to leave the group.

"And that's of course when David Gilmour came in," Smith says. "And then things, for me, really looked up, because David Gilmour was a completely different guy. He listened to everything I'd say. He loved learning from me about recording and sound techniques. Musicwise, he was interested in my past as a jazz man. Well, they all were. So I encouraged them and said, 'Let's have a couple of jam sessions then.' And we did. I went over to the piano and started something up. We had several sessions like that with David Gilmour and they loved it. Also when David came, he was more receptive to the melodic ideas that I had, which they all accepted very much."

Smith nonetheless drifted away from Pink Floyd during the making of *A Saucerful of Secrets* and later emerged, as mentioned earlier, as a pop artist in his own right. But with Gilmour on board and Waters coming more and more into his own power, Smith felt he'd left Pink Floyd in good hands. "All through *Piper at the Gates of Dawn* and *Saucerful of Secrets*, I encouraged them to produce themselves," Smith recalls. "I said to them, 'I think you are a group which can and will produce yourselves. You don't need any further tuition in production. I think you can make it.' Which of course they did." ●

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ANCHORS



AWAY

Atreyu cast off the weight of their past and set a new course for metalcore on their latest album,

Lead Sails Paper Anchor



Photographs by Justin Borucki

EW 90





YOUR METALCORE BAND has just been signed to a major-label contract after releasing a number of well-received albums on a much-respected indie label. Do you: a) hold onto your street cred by replicating the style and sound of your last hard-hitting album, or b) completely sell out and give the corporate suits the kind of slick, radio-friendly tunes that will bring in the bucks while earning you a one-way ticket to Palookaville?

If your band is Atreyu, you ignore the label upgrade and stay concentrated on the ongoing evolution of your music. The Orange County metalcore quintet has been doing just that since it released its debut album, *Suicide Notes and Butterfly Kisses*, on Victory Records in 2002.

A more polished sound and hints of emo rage emerged on Atreyu's 2004 followup, *The Curse*, while their third album, *A Death-Grip on Yesterday*, brought them Mainstream Rock chart success with the track "Ex's and Oh's."

For their new Hollywood Records debut, *Lead Sails Paper Anchor*, Atreyu took their well-known metalcore sound and mixed it up with Eighties-style riffing and solos, punk rock beats, washes of ambient synths, and an assortment of instruments—like a Turkish saz, horns or a pedal steel guitar—not typically found on a metal record. The result is an eclectic album that's not afraid to open with the brutish aggression of "Doomsday," then take a sharp left turn on the swinging

Dan Jacobs

ing Down," before finally flying off to Neverland with the schizoid "Lose It," which manages to incorporate elements from every rock and roll style ever committed to vinyl

"The metalcore scene, or whatever you want to call it, is really restrictive and a little boring," guitarist Travis Miguel says, explaining the group's new direction.

"We feel like we've moved past it; we want to have careers as musicians, which means we need to allow ourselves to grow."

"So this time," continues Dan Jacobs, Miguel's coguitarist, "we decided that we'd try any idea that popped into our heads."

That was certainly the plan when Jacobs and Miguel entered producer John Feld-

man's Bel Air, California, studio to record their parts on the album. In the past, they would track their parts individually, spending roughly six hours each in the process. For *Lead Sails*, the two guitarists changed their approach completely. One would begin laying down a track and work at it until he got tired—at which point, the other would step in and complete the song. Likewise, one would play a solo, and the other might drop something over it, or write a complementary lick. The process was fluid, organic and decidedly loose.

"Neither of us 'owned' our parts," Miguel says. "We knew the songs so well that we could both just step in and build on each other's work."

"Half the time, I don't even remember who played what on the album," Jacobs adds. "The really tricky part is figuring out who's going to play what part live."

Such departures from the norm inform all of *Lead Sails*. In addition to featuring Atreyu's most eclectic arrangement of instruments, it is their most melodic album to date. If any Atreyu record will lead to popular success, it's this one, a point that has not gone ignored on the internet, where many fans have drawn a connection between the group's new, friendlier sound and their new, friendlier recording contract.

But Jacobs and Miguel dismiss charges that the band has watered down its sound in pursuit of a more mainstream audience. Rather, they say that after nearly a decade of playing together, it's only natural that the band members—including Alex Varkatzas (vocals), Marc McKnight (bass) and Brandon Saller (drums and vocals)—have evolved as both people and musicians. Now, as before, they hope to bring the fans and the metalcore scene along with them.

"We've never said, 'This isn't metalcore' or 'This isn't Atreyu,'" Jacobs says. "Those things still exist. But from now on, anything goes."

GUITAR WORLD This record is so diverse, especially compared to your previous releases. What were your thoughts going into the writing and recording process?

DAN JACOBS We wanted it to sound as big as possible. We were trying to approach it the way Queen or Aerosmith would approach making a record. They wouldn't have limited themselves to anything: horns, orchestras...whatever sounded good

TRAVIS MIGUEL That meant creating a lot of layers of guitars, vocals and other instruments, and incorporating unusual noises and feedback. There's a lot of stuff on this record that you won't even hear the first time around, or you might only hear when you're wearing headphones. It's kind of like a controlled mess. [laughs]

GW You mentioned "unusual noises." What sorts of things were you doing to get them, and how are they being used?

MIGUEL We'd do lots of experimenting with pedals and Pro Tools plugins, of course. But one day, Dan and I spent a few hours just sitting around in front of mics, doing anything we could with the guitars to get strange sounds. We'd shout into active pickups, play around with the input jacks and use drills on the strings—stuff like that. We'd build up an arsenal of

noises that we could use as layers in the mix. I also used a violin bow on my guitar on the song "Got to Know." I used it on just one string to create a droning ambient tone. It sounded pretty cool.

JACOBS We did so much on this record that it's impossible to identify every little thing in every song. I listen to the record now and I still hear things I hadn't heard before. Also, because of the way Travis and I traded off our riffs, I can't always identify who's playing what part.

GW Stylistically, the record's range is far and wide.

JACOBS It was becoming hard to write songs that people would think of as Atreyu songs, because we didn't want to repeat ourselves. We also wanted to make every song on the album at least a little bit differ-

ent from the others. People have such short attention spans, so we wanted every song to offer something interesting.

MIGUEL Plus, we've all got so many different influences, and we didn't see any point in trying to reject them. We wrote the songs we wanted to write and played the way we wanted to play.

GW It's hard not to notice the huge Eighties influence, in particular. You can almost smell the hairspray

JACOBS I'm a huge fan of Eighties metal, and I'd push that as far as possible in my songwriting. But then the rest of the band members bring their influence to the table and reign me in. The end result is something that evokes the Eighties, that captures that Skid Row or Mötley Crüe vibe, but doesn't sound retro.

GW You've spent almost 10 years building up a fan base that's come to expect a certain sound from you guys. Isn't there a risk of alienating those people?

JACOBS Yeah, and that's a little scary. So far, the comments on message boards have been about 50-50. Some people are pissed; some say this is our best record.

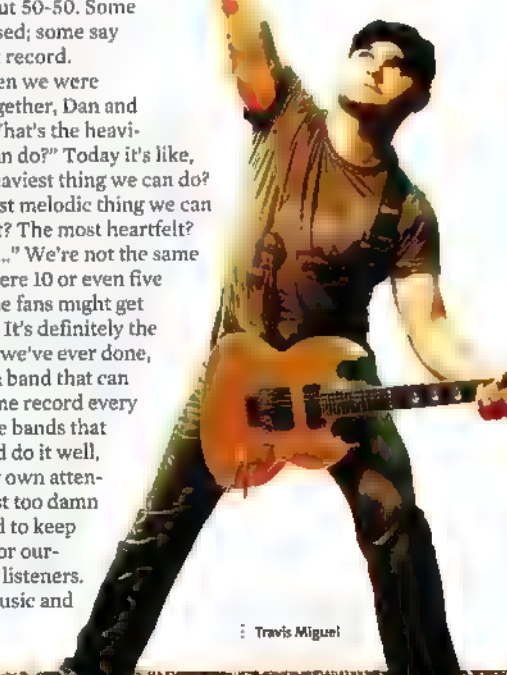
MIGUEL When we were starting out together, Dan and I were like, "What's the heaviest thing we can do?" Today it's like, "What's the heaviest thing we can do? What's the most melodic thing we can do? The silliest? The most heartfelt? The weirdest?..." We're not the same five guys we were 10 or even five years ago. Some fans might get it; some won't. It's definitely the riskiest album we've ever done, but we're not a band that can put out the same record every time. There are bands that can do that and do it well, but I think our own attention span is just too damn short. We need to keep it interesting for ourselves and our listeners. That's what music and art are. ●



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—TRAVIS MIGUEL



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Dead Sails Paper Anchor.

Interview by Jimmy Brown

Photograph by Justin Borucki



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DISC

"BECOMING THE BULL"

[A complete transcription of "Becoming the Bull" begins on page 161 in this issue]

GUITAR WORLD What tuning do you use for this song?

DAN JACOBS We use drop-C, which is drop-D tuning down a whole step [low to high, C G C F A D].

GW What's that low, drone-y sound that begins the track?

TRAVIS MIGUEL That's a synth. That part will be sampled and triggered when we play the song live, as will a brief piano part and a couple of other background synth parts that occur later in the song.

GW How do you play the intro?

DAN JACOBS That low synth note establishes a haunting mood, and then I come in with a long finger slide and launch into the song's main riff, which is based on the D [minor] blues scale [D F G A^b A C] and made up mostly of single 16th notes [see bar 2 of the transcription].

MIGUEL The main riff is a four-bar phrase that's played twice, and the second time through, I come in and double it, with the bass and drums locking in as well. On the last note of the intro, just before the beginning of the first verse [see bar 8], there's a pinch harmonic [P.H.] on the bottom string at the third fret.

JACOBS In order to produce the pinch harmonic, you need to grip the pick near the tip and pick the string diagonally with a downstroke, so that the thumb grazes it at the same time the pick does. You can get different harmonic pitches to sound by picking the string at various points in the area over the neck pickup.

MIGUEL When we play the song live, we both go for the pinch harmonic and usually end up generating different pitches that sound pretty wild together, with finger vibrato added. It's kind of a random thing that's the result of where exactly each one of us happens to pick the string.

GW Is the intro riff then repeated for the verse?

MIGUEL Pretty much, except without the pinch harmonics [see section B in the transcription].

JACOBS The four-bar phrase is played twice, and just before the chorus, we throw in a short, one-bar lick that helps build up to it [see bar 17].

GW How do you play the chorus?

JACOBS It's mostly two-note power chords played on the fifth and sixth or fourth and fifth strings [see section C]. The rhythm is straight 16th notes, and we use unmuted down-up strumming to get a wide-open sound. Because of the tuning, the chords fretted on the bottom two strings can be formed by barring a single

finger across them. There is one chord, G/B [bar 21], that's technically not a power chord because it consists of a root and a major third, with the third [B] as the lowest note. That chord works well as a passing chord moving from C5 to B^b5 and adds a nice little touch of warmth to the progression.

MIGUEL Beginning in the fifth bar of the chorus [bar 22] I play a couple of high, short single-note phrases on top of that part that serve as countermelodies to the vocal line. I overdubbed a higher harmony to those phrases on the first chorus [see Fill 1 in the transcription], but that part's mixed low and was added as a sweetener. Live, I just play the primary melody part.

GW The second verse begins a bit differently than the first.

JACOBS It starts out with some palm-muted open D5 chord chugs for the first four bars [see section D, bars 28-31], then I come back in with the main riff while Travis continues with the chord chugs.

MIGUEL The rhythm of the open chord chugs is very syncopated, so you need to use your fret hand to help mute the open strings and keep them silent between strums.

GW The second chorus is followed by a "floaty" section that leads into a bridge [see sections F and G]. What's going on there? It sounds like a bunch of volume swells and effects.

MIGUEL I'm basically going back and forth between these two chords [B^bsus2 and Dm(add9)] and strumming kind of freely, with a little bit of arpeggiation and a couple of variations of the Dm voicing. There are also some background synth parts in there.

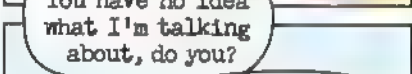
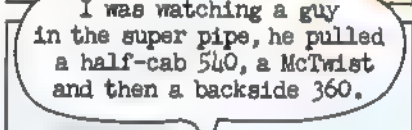
JACOBS I used an EBow [infinite sustaining device] to play some space-y melodic parts over the chords. Live, I just use a pick and play more or less the same melodic lines.

MIGUEL After that we go into a heavy single-note riff played entirely on the sixth string with the pinkie and index finger alternating with the open low D note [section H]. That part's played with alternate picking.

GW The chorus melodic fills develop into longer lead phrases on the final chorus [section J].

MIGUEL I wanted to use that thematic motif as a foundation and springboard for other melodic ideas that would help bring the song to a climax. I use the whammy bar at the end of the first phrase to dip a note and then pull up on the bar to raise the note's pitch [bar 65].

JACOBS We also substitute a couple of different chords during that part to help create more tension and a dramatic climbing effect in the progression [bars 65 and 66].



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"Doomsday"

All guitars are in drop-D tuning down one whole step (low to high, C G C F A D). All music sounds one whole step lower than written.

FIGURE 1 intro (0:05)

♩ = 82

D5 F5 D5 F5 D5 F5 G5 Ab5 D5

1 Gtr 1 (elec w/dist) (Jacobs)

Gtr 2 (elec w/dist) (Miguel)

PM PM PM PM PM PM

3 F5 D5 F5 D5 F5 G5 Ab5

PM PM PM PM PM

5 D5 F5 D5 F5 D5 G5 D5 Ab5 G5 F5

8 7 6 5 4 3 2 (2)

8 (8) (8) (8) (8) 8 8

8 7 6 5 4 3 2 (2)

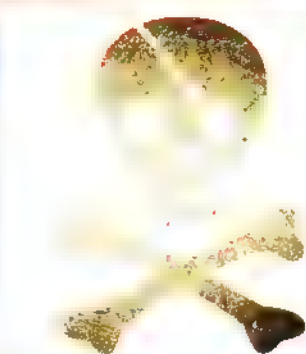
PM PM PM PM PM

7 D5 F5 D5 F5 D5 F5

PM PM PM PM PM

8 D5 F5 D5 G5 D5 Ab5 D5 Ab5 G5 F5

PM PM PM PM



"DOOMSDAY"

GW Is this song played in the same tuning as "Becoming the Bull"?

MIGUEL Yes.

GW How is the intro played?

MIGUEL Like this [see FIGURE 1, Gtr. 2 part]. I play a very rhythmic riff based around a palm-muted open D5 chord on the bottom two strings and punctuated with unmuted fretted power chord accents. The strumming is performed with downstrokes, except for the pairs of 32nd notes, which are strummed down-up. It's kind of like a variation on the classic gallop rhythm.

JACOBS For the first four bars I double Travis' power chord accents with the bass and drums, quickly muting the strings after each chord hit. I then launch right into a short intro solo that's got a little bit of everything. I start out with some bends, and then do a "horse imitation" with the whammy bar by bending a note and shaking the bar while diving with it. For contrast, I follow that with a descending chromatic line picked with downstrokes and then a tapping lick on the high E string that outlines an Am(add9) arpeggio [A B C E], which sounds cool over D5. I wrap up the phrase with an ascending alternate-picked run and some unison bends that coincide with Travis' power chord accents.

MIGUEL We then double-up on the intro riff for the verse section that follows.

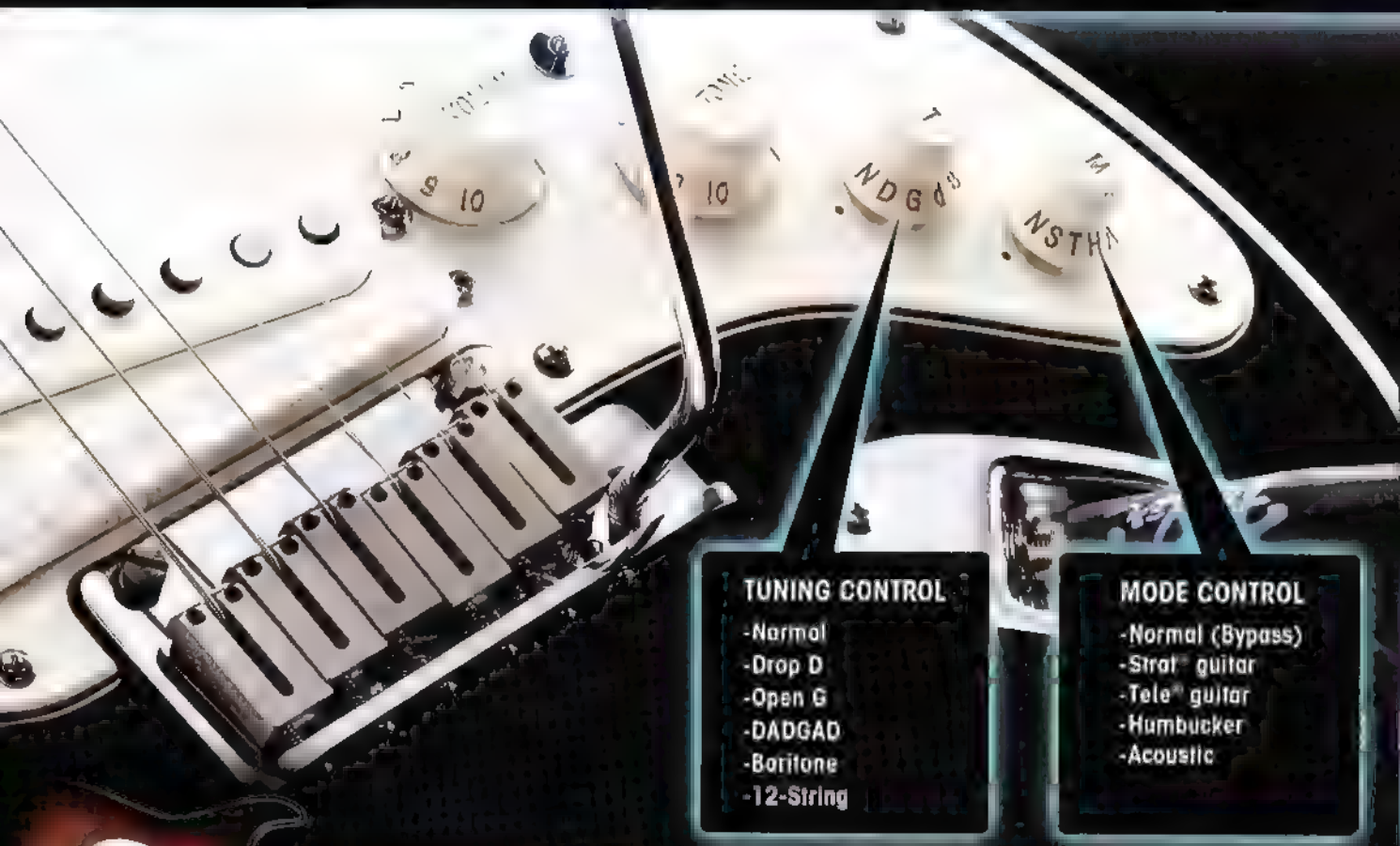
GW Can you demo the chorus?

JACOBS The chorus shifts to a half-time feel, over which we play a progression of ringing power chords [FIGURE 2, Gtr. 1]. The F5 chord in bar 1 is fretted in third position on the D and G strings, which is a little bit unusual. It's convenient for the fretting hand, however, and has a bright timbre, which works well here. For contrast, in bar 2 we play the F5 chord an octave lower on the bottom two strings.

MIGUEL After two bars I switch to picking ringing single notes over the power chords that Dan's still playing. It's just an arpeggiated fifth-position Dm triad on the top three strings, with the open E string substituted for the fretted A note on beats three and four of

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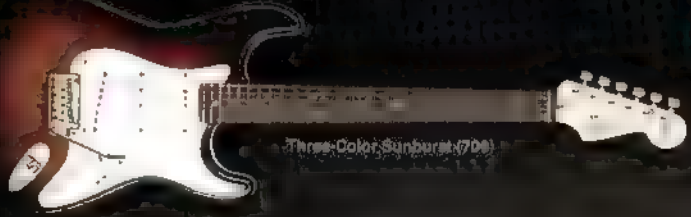


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FIGURE 2 chorus (1:05)

1 Dm Gtr 2 Dm(add9) (repea. previous bar)

7-6-5-4-3-2-1 7-6-5-4-3-2-1

*repeat previous bent

D5 Bb5 F5 C5 D5 Bb5 F5 C5

Gtr 1

FIGURE 3 bridge (2:08)

1 N.C.(Dm) (C#aug) (F/C) (Bm7b5)

Gtr

Riff A...

Gtr 2 repeats Riff A

2 (Dm) (C#aug) (F/C) (Bm7b5)

play 3 times

each bar, which creates a shimmer-y Dm(add9) sound

GW The song's bridge features a heavy, melodic single-note line. How is that part played?

MIGUEL It starts at the 12th fret on the sixth string and descends chromatically, with a couple of notes on the A string at the 12th and 10th frets interspersed to help outline and suggest a sort of classical-like descending chord progression, but without any chords [FIGURE 3, Gtr. 2]

JACOBS That riff is played four times, and I come in the second time doubling it an octave higher [FIGURE 3, Gtr. 1]. It's the same fingering but two frets higher on the D and G strings.

MIGUEL The bass also doubles the line an octave lower, which helps give it that big, almost orchestral kind of feel. Sometimes the coolest thing to do with a part is to just double it in octaves like this and not try to get too fancy by harmonizing it.

GW Speaking of feel, is the outro pretty much the same riff as the intro and verse, but with a different drum pattern underneath?

JACOBS Exactly. We're playing the same riff but with a half-time groove and an emphasis on the heavy downbeats, which gives it a nice head-banging quality. ●

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the Isle of Wight Festival. They did so hoping to attract some of the major acts performing at Isle of Wight, including Hendrix, who was then at the height of his popularity in Germany after his appearance in the Woodstock movie. But the promoters hadn't counted on some of the same elements that had disrupted the U.K. festival spilling over into theirs: rogue bikers, overcrowding, bad weather and a load of cancellations that soured the Love + Peace attitude of the 30,000-strong crowd.

"If you think the Isle of Wight was a mess, you should have been to Fehmarn," comments Ford Crull. Now a New York-based artist, Crull was 17 at the time and had heard about

Fehmarn while at the Isle of Wight. "I was on my way to Sweden to meet a girl I'd met," he says. En route, he took a detour and hooked up with British folk rockers Fotheringhay (featuring popular English singer Sandy Denny who in 1971 sang on Led Zeppelin's "Battle of Evermore"). Soon after, Crull found himself hired as a stage hand and enjoying a bill that included the Faces, Sly & the Family Stone, Cactus, Procol Harum, Ginger Baker's Air Force and more.

"Fehmarn had a good lineup, but it was just chaos," Crull says today. "Sandy Denny kept getting an electric shock from the mic. Whoever built the stage was an idiot. There were gales, so the sea just kept blowing onstage. The whole place was wet, and so she kept getting shocks."

Crull remembers another potentially dan-

gerous experience as he accompanied Rod Stewart and the stage manager over to the business office to collect their payment. "They just had suitcases packed with cash to give the bands in American dollars, too," he says. "We had to walk back through everyone with these cases packed with I don't know how many thousands of dollars. I'm sure if the bikers had known, they would have stormed the office." (That wasn't the only excess. Back in the Faces camp, Crull pulled out his bag of grass. The Faces pulled out theirs. "I had an ounce," he chuckles. "They must have had a pound.")

David Butcher had also been hired as stage hand. "One of the managers of a number of the English bands had paid us to be stage hands," he says. "All we had to do was help the roadies and make sure there weren't too many hangers on. It was one of those revolving stages, so the challenge was when the guys came up and got on to the backstage bit they needed piece and quiet and space so they could tune up. So the job was literally just keeping people away, getting drinks..."

"We were getting paid the equivalent of £12 a day [about \$150 today], including food and wine, so this being 1970, we were doing pretty well! On day two of the festival, this guy who'd employed us appeared in the late afternoon. He had a huge wad of German marks and he said, 'Listen you guys, I've got the cash for the bands that have played. I've got a couple of bands that are due to play later, but I'm taking them home 'cause this thing is falling apart. The Angels are just ruining the whole thing. The cash isn't there. I'm outta here.'"

"He said, 'What are you guys doing? Are you staying on?' I said, 'Yeah, I'm staying on because of Hendrix.' He says, 'Well, that's up to you. My advice is don't stay, because it's getting dangerous. But if you're staying, you can take over. Do you want to be stage manager?' So I said yes, and he got out his stage manager pass and stuck it on me. And that was that. We'd gone from nowhere to getting free press passes, then backstage passes, then all of a sudden I was stage manager. Whatever that meant."

Hendrix was due to take the stage at 8 p.m., but when Gerry Stickells visited the site, a Force 5 gale (an average of about 21mph) and torrential rain convinced him that it would be a big mistake. Instead, Jimi stayed where he was in the Hotel Dania in Puttgarden on the north of the island. The hotel was home to most of the musicians appearing at the festival, and its bar was drunk dry.

David Butcher ended up there, too. "My memory's hazy, for good reason, but apparently it was the hotel where all the musicians were staying, and we landed up in this bedroom, and there were people everywhere, just crashed out. Alvin Lee of Ten Years After was in there. Someone had a pair of bongos and there was lots of marijuana going around. I just remember feeling very mellow, and Alvin Lee was strumming away, and someone was playing bongos, and someone was singing. And we just fell asleep where we were."

Billy Cox wasn't having nearly as good a time of it. "Billy had kind of a breakdown," Gerry Stickells told Tony Brown for his 1997 book, *The Final Days of Jimi Hendrix* (published by Omnibus, but now out of print). "It

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was part of my job to nurse him through it, to get the date over with. But he was severely paranoid of what was going on, you know. This whole thing was going to collapse and everybody was going to be killed and God knows what else. I had to sit on the side of the stage and stuff like that, so he could see me all the time. Everybody was feeling bad at that time. When somebody's like that, it permeates through the whole thing. But this was the last show 'let's just do it, get it over with and get out of here' -and that's what happened."

"I'm tired. Not physically. Mentally, I'm going to grow my hair back, it's something to hide behind. No, not to hide. I think I may grow it long because my daddy used to cut it like a skinned chicken."—Hendrix, *The (London) Times*, September 5, 1970

The following morning, the band arrived at the festival by 11 A.M., having been rescheduled for midday. No sooner had they got there than Stickells was hit on the head by a plank of wood with six-inch nails in it. Considering the tensions, the band posed for German photographer Gernot Piltz, Jimi even rolling around and laughing on the grass backstage. "Maybe that was before he realized the situation there," Ford Crull suggests. "When I saw them, Jimi and Mitchell and Cox weren't even talking to each other. And he and Mitchell were so skinny. Mitchell's legs were as thin as my arms."

It was David Butcher's job to make sure that the band were taken care of. "I didn't

really pick up on the turmoil that was obviously going on," Butcher says. "He seemed pretty relaxed. He was probably stoned a bit before he arrived. There was one or two joints being passed around. Hendrix was a very friendly, gentle guy, so laid back and sensitive. They had one or two caravans at the back where the stars stayed for the hour or so before they went on. We made sure he was okay and settled in the caravan, then we went back to the stage and made sure the roadies had everything they needed. Later, he came out of the caravan and came backstage and then we kept everyone away so that he could tune up and practice."

Butcher seized the opportunity to introduce himself as social secretary for Keele University and ask Jimi if he'd come and play there. "Sure talk to Gerry Stickells about it," Hendrix said.

At around one o'clock in the afternoon, the Experience took to the stage to boos and jeers and shouts of "*Hau ab!*" (German for "Go home" or "Get lost"). The "official bootleg" release from Experience Hendrix's Dagger Records imprint, *Live at the Isle of Fehmarn*, presents what happens next. Jimi takes the raunting in his stride, being first gracious ("Peace anyway, peace," are his first words), then comically joining in with the booing, before confronting the crowd. A rare video clip of the festival on YouTube shows Jimi walking to the mic, arms outstretched: "I don't give a fuck if you boo," he shrugs, "as long as you boo in tune, you mothers..." The boo-

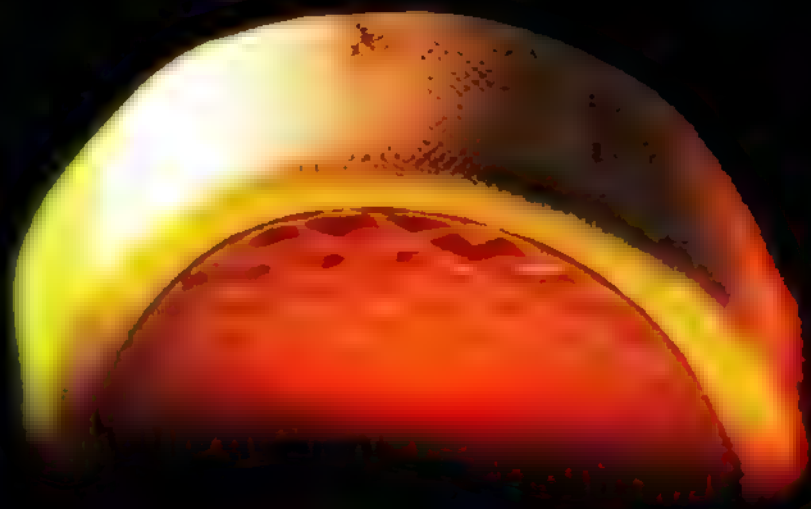
ing ceases, and Hendrix introduces the band before carrying on: "We'd like to play some music for you and, er, we hope you can dig it. Because we're sorry we couldn't come on last night, but it's just unbearable, man. We couldn't make it together like that, you know."

From there, the band launch into Howlin' Wolf's "Killing Floor," the same song with which the Jimi Hendrix Experience opened their first-ever gig, on October 18, 1966, in Paris. The song ends, and the crowd cheers, clearly won over. Then it's on to "Spanish Castle Magic," followed by "All Along the Watchtower."

David Butcher was standing at the side of the stage, watching it all, when he was given one more responsibility. "The guy who was controlling the sound took a break, so I was sort of delegated to look after the sound—but hopefully just stand there and not do anything, 'cause I didn't understand [how to work the mixing desk]"

"He was halfway through 'All Along the Watchtower' when he looked round at me. He's doing this great solo, and then he does that amazing thing where he stops playing with his left hand—he's just got his right hand on the frets and the solo is magically continuing, you know—and I'm sort of mesmerized by this when I realize he's looking at me. He's walking toward me and he's saying 'More drums, man.' So there I am, trying to find the right fader. It was a wonderful moment because I did actually find the right levers and just moved them up a bit and he kind of smiled and winked, so I obviously did the right thing."

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From there it was "Hey Joe," "Hey Baby (New Rising Sun)," "Message to Love" and "Foxy Lady." As the band played the next number, "Red House," the weather turned again. Umbrellas went up and people huddled under tarpaulins. Jimi laughed and improvised lyrics: "Yeah, well I got a bad, bad feeling," he sang, and then laughed. "Yeah, the weather is telling you something."

"It was cold and it was raining, with a very cold wind," Butcher recalls. "The rain was coming in, and he was standing there, risking being electrocuted but just carrying on, you know? He didn't move back from the front of the stage; he just carried on. It was quite amazing, really."

But the trouble wasn't over. "From my position onstage I could see fights breaking out as

Jimi approached the end of his set," Butcher says. "I'm sure Jimi saw them, too, but he was powerless to do anything about it."

The last two songs Hendrix ever played live were "Purple Haze" and a suitably stormy version of "Voodoo Child (Slight Return)." Fittingly—coincidentally, ironically—the final lines of the song and the last lyrics Hendrix would sing in public are as follows: "If I don't see you no more in this world/I'll meet you in the next one, and don't be late, don't be late."

"Thank you! Goodbye! Peace!" Hendrix shouted. David Butcher escorted the band members down the wooden steps at the back of the stage, and they got in a helicopter bound for Hamburg. Butcher decided it was time for him to leave, too. "We weren't expecting to

be paid anything for the final day, so we were gone. We had a good supply of marijuana. All this stuff was on sale. They had guys from Holland out in the crowd, with everything set out on a table, clearly labeled: 'Whatever you wanna try, try.' There were no police at all. I suppose the fact that it was on an island, they just thought, Let them get on with it. By the time we left, the Angels were rampaging the stage, just tearing everything down. I'm not sure why. They were just dismantling everything."

Ford Crull was in the thick of it. He and one of Fotheringhay's roadies commandeered a van and piled the band's gear inside. "The bikers realized they weren't gonna get paid and they were running amok. When the rioting started, the German police appeared, and a gun fight broke out. Our van had the windows smashed, and I helped the roadie by holding up a tarpaulin so he could see while the rains came blasting in. When we got to the hotel where the band was staying, I remember Sandy Denny giving me a big kiss for saving their stuff, and they offered me a job. She was a real angel."

As Hendrix left the site, a German anarchist rock band called Ton Steine Scherben took to the stage. Infamous in Germany for songs like "Keine Macht Für Niemand" ("No Power for No One") and "Macht Kaputt Was Euch Kaputt Macht" ("Destroy What Destroys You"), the band added to their infamy when the stage went up in flames. To some in the audience, it looked like Ton Steine Scherben had lit the match, something that gave them even more underground credibility.

The era of Love + Peace was truly at an end. Less than two weeks later, on the September 18, and two months short of his 28th birthday, Jimi Hendrix was dead.

Back in London, a week or so after the festival, David Butcher was "sitting in an agent's office somewhere in Kensington." He told the guy about the conversation he'd had with Jimi about playing at Keele. "It wasn't Hendrix's agent," Butcher says, "but this guy was saying how he could liaise with Jimi's agent and make it happen. And it was at that moment that the door opened and the secretary walked in, in tears, telling us that he'd died."

If the chaos of the preceding weeks make his death seem almost inevitable, Hendrix himself was reportedly making plans: Ford Crull says a friend of his witnessed Jimi and Miles Davis backstage at Isle of Wight, discussing the possibility of recording together. He was also finding cause to remain optimistic.

"Something new has got to come," Hendrix had told *Melody Maker*, just days before, "and Jimi Hendrix will be there. I want a big band. I don't mean three harps and 14 violins—I mean a big band full of competent musicians that I can conduct and write for. And with the music we will paint pictures of Earth and space, so that the listener can be taken somewhere. It's going to be something that will open up a new sense in people's minds. They are getting their minds ready now. Like me, they are going back home, getting fat and making themselves ready for the next trip." ●

Thanks to David Butcher and Ford Crull. Many of the quotes used in this piece were collected in Tony Brown's *The Last Days of Jimi Hendrix*.

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"When I first saw Jimi Hendrix, I couldn't believe how beautiful he was and how different from anything I'd seen," Michelle Phillips says, pretty much speaking for all of late-Sixties womanhood. "He was really bright and a lot of fun too. He was a real sweetie pie, you know. Cass [Elliot] was in love with him. Cass would've done him in a New York second. Probably did. But even though my reputation precedes me, I did not sleep with Jimi Hendrix."

So even though Hendrix had lost the coin toss, there was no way he was going to lose the game. "The story goes," Adler relates, "that Hendrix said to Townshend, 'You go on first, but I'm pulling out all the stops.' And I think

that's the true story."

"Who in their right mind would want to try and out-do the Who?" Mitch Mitchell demands. "But we wanted to do as well as possible. We wanted to hold our own with some of the great musicians who were playing."

The Grateful Dead were put on between the Who and Hendrix as a kind of buffer, a sonic tranquilizer of sorts. After the Dead's gear had been cleared from the stage, Hendrix, Redding and Mitchell made their way onto the platform and fiddled with their instruments while Brian Jones introduced them to the crowd, calling Hendrix "the most exciting guitar player I've ever heard." With that, the Jimi Hendrix Experience launched into Howlin' Wolf's song "Killing Floor," play-

ing the blues classic at a considerably brisker pace than the Wolf's original

Spectators at Monterey were overwhelmed by the avalanche of sound bursting from the towering amps and by the visual phenomenon of Hendrix himself. He came onstage swathed in a pink feather boa and wildly colored frock coat emblazoned with large, limpid eyes at the breasts and back, similar or identical to the garment he would be seen wearing on the cover of *Are You Experienced*. His neck was heavily laden with oversized medallions on chains. A headband had been tied underneath his abundant Afro, and critics at the time remarked on the tightness of his flared, red trousers. Redding and Mitchell were dandied up to match, both with heavily permed hair. Redding was resplendent in a rainbow-striped jacket, and Mitchell looked somewhat like a psychedelic clown. At several points in the set, Hendrix teasingly called Redding "Bob Dylan's grandmother," a reference to the how the bassist's permed hair resembled the great rock poet's famously wild mane.

"The set itself was a bit of a blur," Mitchell recalls. "All nerves and apprehension, I suppose."

When he hit the stage at Monterey, Hendrix had already become huge in London in a very short period of time. You can see that he was flush with that success but also still just figuring things out. His performance is a mixture of bravura and nervousness: he wowed them in London, but could he do the same in laid-back California? Vigorously chewing gum the whole time, he nonchalantly executed a dazzling array of hammer-ons and pull-offs, suggestively stroking a black Strat connected to a Fuzz Face distortion pedal and, from there to a Marshall JTM45 "Super 100" stack, a brand-new kind of guitar amp that at the time was not yet available in the States.

From "Killing Floor," Hendrix, Redding and Mitchell segued into "Foxy Lady," an early single and track off their debut album, *Are You Experienced*. At that point, however, the album had been out for only a month in England and hadn't even been released in the States yet. So, unlike most headlining rock performers, Hendrix couldn't rely much on the recognition value of "greatest hits." The band judiciously stuck close to the singles it had released or were on the verge of presenting to the record buying public, "Foxy Lady," "Purple Haze" and Hendrix's romantically Dylanesque ballad, "The Wind Cries Mary." The blues jam, "Can You See Me," from the English version of *Are You Experienced*, was the only nonsingle original in the set. The rest was made up of covers.

The blues were well represented in the set by Howlin' Wolf's "Killing Floor" and the B.B. King chestnut "Rock Me Baby." Many acts at Monterey had been performing standard blues repertoire, but as an African American, Hendrix had a deeper claim to this music. He'd actually played the same club circuit that B.B., Wolf and other bluesmen had worked, often crossing paths with these itinerant carriers of this ancient musical tradition.

What's more, in 1967, white and black music audiences were still quite separate. Despite its African-American origins, rock and

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roll—and particularly psychedelic rock—had become music for white kids. Black people had soul music. The great Otis Redding—who also performed at Monterey, where he reached a new white audience for the first time—typified the style of performance generally expected of black entertainers: tight, brassy arrangements and neat, matching suits. “They must’ve thought we were a lounge act,” Redding’s bassist Duck Dunn recently said of the band’s Monterey appearance.

In contrast, Hendrix stood onstage in full hippie regalia, backed by two white English guys, a rock and roller right down to the pointy toes of his black Beatle boots. He was the first black performer to present himself in that context, and the interracial frisson of

his presentation added considerably to his appeal. His Monterey set was certainly more rock than blues. The number that captivated the Monterey audience was Hendrix’s version of Bob Dylan’s “Like a Rolling Stone,” a song that was instantly recognizable to them. Acknowledging this, Hendrix dedicated the song to “everybody here,” stripping off his coat and boa to reveal a striped red frilly shirt and embroidered black vest underneath, announcing that he was about to “get right down to business.”

With its four lengthy, densely packed verses “Like a Rolling Stone,” is a difficult song to sing, particularly when heavily dosed on LSD. Hendrix does skip an entire verse but defuses any potential criticism by saying into the mic,

“Yes, I missed a verse. It’s alright.” This too typifies the mixture of boldness and shyness that helped make Hendrix so endearing at Monterey. A more seasoned or cocky performer might not have called attention to the omission, hoping that the audience wouldn’t notice, or assume it was intentional. Hendrix at this point is more guileless and honest with his audience, as if pleading with them, “Please like me!”

Hendrix’s fluid, R&B style of chordal coming brings a new flavor to Dylan’s hit. He does, however, quote the turnaround guitar leads from the original recording. The guitarist who played lead on the Dylan track, Mike Bloomfield, also performed at Monterey as a member of the Electric Flag and may well have been in the audience during Jimi’s set. Bloomfield was an important pre-Hendrix guitar hero, and the two icons would certainly have been aware of one another’s presence at Monterey, particularly since Bloomfield was in the same band as Jimi’s friend, Buddy Miles. Hendrix’s lysergic performance of “Like a Rolling Stone” certainly accentuated the dynamics of the music in a way that Dylan’s more amphetamine paced recording didn’t. Hendrix would later do the same with Dylan’s “All Along the Watchtower.”

Next came “Hey Joe,” Hendrix’s first single in England, but also a cover of a tune written by Billy Rose. A garage band staple, “Hey Joe,” had already been recorded by such American acts as the Byrds, Love, the Leaves and the Standells, so it would also have been familiar to the Monterey audience. But Hendrix’s performance of the song was both closer to the slow tempo of Rose’s original and yet distinctly Jimi’s own. Nothing has ever quite matched the uneasy kinesthesia of his vocal rhythms, alternately fluid and staccato and laced throughout with brilliantly timed soul yelps.

To close the set, Hendrix chose to play the Troggs’ “Wild Thing,” another cover tune that would have been very familiar to the Monterey crowd. In fact, Hendrix introduces it as “the English and American national anthem,” also thanking the California audience for their generous reception saying, “It’s so groovy to come back here in this way and really play.” Pretty much a three-chord throwaway, “Wild Th.ng” is also challenging to perform in its own right. It is virtually impossible to deliver the song’s spoken interludes without coming off like a complete tit. Yet Jimi manages it by interjecting a dose of chitlin circuit jive, substituting the soul exclamation “sock it to me one time” for the drippy “hold me tight” of the original. Hendrix adds a little more schtick to the song’s performance by quoting Frank Sinatra’s “Strangers in the Night” in his guitar solo. A late-life hit for the crooner, “Strangers in the Night” was definitely considered uncool by the 1967 rock audience, and there’s a great deal of humor in Hendrix’s evocation of that particular tune.

As he had promised backstage, Jimi pulled out all the stops on this closing number of his set. He did a full backward somersault at one juncture, without ceasing to wrest sonic havoc from his guitar. By this point he’d switched to the Fiesta Red Strat he’d painted before the show, and he proceeded to make of it a first-rate stage prop, playing it with his



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teeth, behind his head and behind his back. Blues aficionados in the crowd may have been delighted, or scandalized, to see Hendrix revive and psychedelicize stage moves employed by blues greats like T. Bone Walker, Guitar Slim and Buddy Guy.

At the outset of the song, Hendrix had told the crowd, "I'm going to sacrifice something I really love for everybody here," adding, "Don't get mad, now." And now that the song had come to a close, Hendrix proceeded to make good on his promise. Unstrapping his guitar, he began to wave it in the air, artfully tugging at the whammy bar to produce mesmeric fluctuations of feedback pitch. He then laid the guitar down on the stage and straddled it as if to make love to the instrument. But this was a

love like that of the black widow—a love that would end in destruction.

It is interesting to contrast Jimi Hendrix's approach to guitar demolition with Pete Townshend's. For Townshend it is an angry act, all slashing, violent gestures. Pete would certainly never ask the audience not to get mad at what he was doing. He wanted them to get mad. Townshend's guitar smashing was an idea that he came up with while in art school. It was originally a statement on consumerist society—an ideological assault. And as Townshend came from a working-class context, his apparent indifference to the expensive instrument he's trashing is a key element of the presentation. He tosses it in the air nonchalantly, sometimes not even bother-

ing to catch it. The guitar is just a product, a manufactured commodity; costly, sure, but ultimately replaceable.

Hendrix, on the other hand, truly seems to love his guitar. His handling of it is fluid and caressing. Even when yanking on the strings while straddling the guitar, he's doing so to coax orgasmic walls from the thing. This is savage love, not ideology. It's not intellectual; it's not even modern. Hendrix is tapping into the much more ancient tradition of the guitar as woman, with its smooth, curvilinear contours, and the guitarist as lover. Watching the Monterey footage, it's clear that it hurts Hendrix to sacrifice the instrument. Before torching it, he leans down to kiss its neck.

And in choosing fire as his agent of destruction, Hendrix is evoking one of the most powerful archetypes of all humankind. Fire is a symbol of primordial, spiritual power. The ceremonial sacrifice of both animals and humans by fire was one of the earliest manifestations of religion. Since ancient times, fire has been used for cremation and for purification. It would become one of key lyrical images in Hendrix's body of work and a signifier of the Black Power movement in the Sixties and Seventies, embodied in cultural emblems like H. Rap Brown's famous "Burn Baby Burn" slogan and the Bob Marley song "Burnin' and Lootin'." And fire would have yet another powerful association for Vietnam-era audiences: news media images of Buddhist monks calmly dousing their bodies with gasoline and publicly immolating themselves, sacrificing their very lives to protest the war.

Traditionally, fire is also a symbol of erotic passion, burning desire. So Hendrix setting his guitar alight becomes a fierce consummation. He has appropriated Townshend's mod act of gratuitous guitar destruction by transforming it into a tantric rite. This had enormous appeal for the hippie audience, which possessed a strong sense of itself as a "tribe," and of rock concerts as a kind of spiritual communion. After Monterey, Hendrix was the indisputable chief shaman of the hippie scene.

On leaving the Monterey stage, Hendrix was reportedly French-kissed by Nico and roundly congratulated by all on hand. He was upbraided by his thuggish manager Mike Jeffery for destroying sound equipment, but Jeffery was promptly thrown out of the dressing room by co-manager Chas Chandler.

"Once we came offstage and dried off," recalls Mitchell, "we had the great pleasure of watching Otis Redding, just an extraordinary performer, and I'm so glad I got a chance to see him live."

When the Jimi Hendrix Experience landed in America, they had no gigs booked beyond Monterey and no sure sense of whether they'd be flying back to England with their tails between their legs right after the show. As it happened, Hendrix walked right off the Monterey stage straight into stardom.

"I would rank Monterey as one of the most enjoyable festivals we ever did," Mitchell concludes. "Some were downright dreadful and some were okay, but Monterey is a sunny good memory, and I will always be grateful, both for what came after and for the lucky opportunity we had both to attend and to play." ●

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OPEN AIR

Incorporating open strings into heavy riffs, and how to play the intro and verse to "Stormwinds"

JON DONAIS In this month's column we'll look at the intro and verse sections of "Stormwinds," the third track on our latest release, *Threads of Life*, and use them to examine an effective riff-writing technique based around open strings.

Traditionally, heavy metal guitar riffs tend to employ the lowest string on the guitar (the sixth string, which is normally tuned to E) as a *pedal tone* for either single-note riffs or syncopated chord progressions. The open sixth string is usually picked in an alternating pattern against fretted notes or power chords.

Over time, metal guitarists took to tuning down the sixth string (and, eventually, all of the strings) in a never-ending quest to make things sound heavier. Lower pitches create lower frequencies, which in turn move more air and produce a *heavier* feeling. Tony Iommi adopted the practice way back in the early days of Black Sabbath, sometimes tuning all his strings down as much as one and a half steps. It's been a staple of metal guitar ever since.

MATT BACHAND We normally tune all six strings down one whole step (low to high, D G C F A D). For a few of the songs on *Threads of Life*, we tuned to drop-D (low to high, D A D G B E).

DONAIS One of the great things about drop-D tuning is that it lets you play power chords with one finger, like we do in the intro to "Stormwinds" (FIGURE 1). Matt and I both barre across the bottom three strings to sound G5, F5 and Eb5, using either our index or ring fingers. An open D5 chord is sounded by strumming the bottom three strings open.

In bar 2 of the intro, Matt lets the open D5 chord sustain for seven bars while I play a single-note riff based on the D Aeolian mode (D E F G A Bb C) and picked entirely on the fourth string. This riff is performed by continuously alternate-picking (down-up) the string in steady 16th notes. Across the first six beats of this riff, I intersperse a few fretted notes with the open fourth string, which I use as a pedal tone. I then switch to strictly fretted notes for the last two beats of bar 2. This two-bar phrase is played three times, after which I repeat the first bar. Matt and I then end the

phrase with power chords, as shown in bar 4 of FIGURE 1.

BACHAND On the recording, Jon plays this entire section a second time, while I play the chord progression D5 Bb5 G5 A5, with each chord played across two bars and strummed in 16th notes.

FIGURE 2 shows the "Stormwinds" verse riff, which Jon and I play in unison. This section consists primarily of power chords fretted on the bottom two strings. To add a percussive effect, we employ *palm muting* on the open low D notes.

ON DISC

DONAIS In bars 1-3, you can use either all downstrokes or a combination of upstrokes and downstrokes. Matt prefers all downstrokes because it keeps the rhythm tight and drives the song a little harder.

This is the last installment of our instructional column for now, so we'd like to thank everyone for reading, and we hope the subject matter covered has been of good use. We'll see you all out on the road! ●

"Stormwinds"

All guitars tuned to drop-D (low to high: D A D G B E).

FIGURE 1 Intro

FIGURE 1 Intro

Chords: G5 F5 Eb5 D5 (2nd-4th times) 16th tone

Gtr 1 (w/heavy dist.) (Donais)

Gtr 2 (w/heavy dist.) (Bachand)

Tab notation for Gtr 1 and Gtr 2.

FIGURE 2 verse

Chords: F5 Eb5 D5 Eb5 D5 F5 D5 Eb5 D5 F5 Eb5 Bb5 Eb5 D5

Gtrs. 1 and 2

Tab notation for Gtrs. 1 and 2.

FIGURE 2 verse (continued)

Chords: Eb5 D5 Eb5 D5 N.C.

Gtrs. 1 and 2

Tab notation for Gtrs. 1 and 2.

STORMWINDS Words and Music by Matthew Bachand, Jason Britner, Jonathan Donais, Brian Fair and Paul Romanko. Copyright © 2007 Chrysalis Music and Rock Rock Hand Shake. All Rights Administered by Chrysalis Music. All Rights Reserved. Used by Permission. Reprinted by Permission of Hal Leonard Corporation.

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Incorporating unusual scales and wide stretches into solo phrases

You don't really need to know much music theory to understand the whole-tone scale because there's only one chord associated with it: the augmented triad. **FIGURE 2a** shows the B whole-tone scale played across the neck in two octaves, and **FIGURE 2b** illustrates a standard voicing for a B augmented triad with the root note, B, sounded as the highest note; this

FIGURE 3a is another B whole-tone riff, this one played *legato* style, which means it's articulated mostly with hammer-ons and pull-offs. I employ some unusual rhythmic groupings in this line in order to push it a little further "outside." Specifically, the phrases are made up of *quintuplets*, or five evenly spaced notes played over the duration of one beat. **FIGURE 4a** is the same riff moved down one octave, and played on the wound strings. This lower riff is more

One thing I'll often do when I really want to push the limits of harmony is to use wide finger stretches, such as the six-fret spans employed in **FIGURE 5**. This pattern originates with the whole-tone concept of three notes per string, but in this case the plinkie is four frets higher than the middle finger, as opposed to two. Also, instead of staying *diatonic* (within the scale structure) to a whole-tone scale in a specific key, this riff is physically symmetrical inasmuch as the exact same fingering and fret positions are used on each string involved. And just to make things even tougher on myself, I've also incorporated some string skipping, which lends the line an even more jagged sound. 🎸



FIGURE 1. 8 Whole-tone scale run

□ = downstroke ▽ = upstroke

TAB 4/4

7 9 11 8 10 12 9 11 13 11 9 12 10 8 10 12 9 11 13 12 14 12 14 16 13 15 17 19

11 2 11 2

TAB

7 9 11 8 10 12 9 11 13 10 12 14 12

1 2 4 1 2 4 1 2 4 1 2 4 2

TAB **4** **7** **6** **10** **9** **8** **12**
chord tone root 1 ♯4 root 1 ♯4

TAB 4

6 8 10 7 9 11 9 7 10 8 6 8 10 7 9 11 9 7 10 8 6 8 10 7 8 9 10 11 12

T 4 3 5 7 4 6 8 6 4 7 5 3 5 7 4 6 8 6 4 7 5 3 5 7 4 5 6 7 8 9

B 4 3 5 7 4 6 8 6 4 7 5 3 5 7 4 6 8 6 4 7 5 3 5 7 4 5 6 7 8 9

The musical score for 'T.A.B.' is written on a single staff with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two systems. The first system contains measures 1 through 10, and the second system contains measures 11 through 16. The notation is complex, featuring many beamed notes and rests, suggesting a fast or intricate piece of music. The title 'T.A.B.' is written in large, bold letters at the top left of the page.

FIREWIND

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FIVE CHORDS & THE TRUTH

A complete knowledge of chords through the astonishing five-chord cycle

WHETHER YOU ARE

A beginning, intermediate or advanced guitarist, you will find this exercise a challenge. However, it is a challenge that has enormous benefits and a large payoff: it is a single exercise that can lead to a complete knowledge of chords; and it is a fantastic shortcut to the study of chordal understanding, whether you are a jazz, rock or classical guitarist. What's more, it will lead you to use your hands in a manner that allows the development of filigrees and chord qualities, following the alchemical method.

The five-chord cycle consists of the chords E, A, D, G and C, played in that order, forward and back. To begin, let's look at the five chord shapes as they appear in open position (FIGURE 1). Notice in each of these open-position shapes that the nut can be thought of as a mechanical index finger forming a barre across all six strings. This means that all five chord shapes can be played as barre chords—which is just what we will do as we play our five-chord cycle.

This is how it works: Play each of the five chords in open position and in the order given (E, A, D, G, C). Then, with a first-position barre (the index finger across all six strings at the first fret), play each of the five chords, in order. FIGURE 2 shows which fingers you should be using for each of the barre shapes. (For now, don't worry about the actual pitch names for these barre chords—that will come later in the lesson and form part of the astonishing quality of this particular exercise.) Notice that the only chord shape that does not use all six strings is the "D" shape; it does not use the lowest E string because it would be the second degree of the scale, which is not in the chord. (These are all major triads containing only the intervallic numbers 1, 3 and 5.)

Now, move the barre to the second position and start over with the five chord shapes. Continue moving up the fretboard, one fret at a time, each time playing

through the five chord shapes in order.

When I practice this exercise, I play the five chords and move up the fretboard until I get to the 12th-fret form of E, which in fact is an E chord. Then I move backward through the cycle: from the E chord, I move my index finger down to the 11th fret and run through the cycle in reverse (C, G, D, A, E). I continue in this fashion, moving down the fretboard, until I reach the open position. Once there, I play through the five chords once more and return to the open-position E.

If you have never done this before, you are going to find it quite strenuous and demanding on the fretting hand, even if you are an advanced guitarist. For that reason, take it slowly; do not overexert yourself, and take a rest any time you feel you need one or have pain in your wrist or fingers.

While the effort required for this exercise is part of its value, it has another even more valuable aspect: this chordal cycle follows the cycle of perfect fourths on the way up and of perfect fifths on the way back down. If you remember my alphabetical cycle of fourths and fifths from the October 2007 issue, you will see that the pitch names follow those cycles.

ON DISC

RICHARD LLOYD is a founding member of the rock band Television and teaches aspiring guitarists at his studio in New York City. His latest album, *The Radiant Monkey*, will be released this year on Parasol Records. Visit richardlloyd.com and parasol.com for more information.

Fourths: B E A D G C F B \sharp E \sharp A \sharp C \sharp F \sharp B

Fifths: F C G D A E B F \sharp C \sharp A \sharp E \sharp B \sharp F

Now you may notice that, if you follow the exercise from the chord E, as you move in fourths following the five-chord cycle, you can name the pitches by following the cycle of fourths as you go up the fretboard; when you come down in the opposite direction, you can name the chords by following the formula for perfect fifths.

Performing this exercise regularly will not only give your fretting hand incredible power and strength, it will also train your mind to think in musically perfect movements. As a result of playing through this cycle, the part of your brain that analyzes music will also receive training. Soon, you will be able to hear this movement in every sort of music that you could possibly imagine.

Next month I'll show you how to take these chord shapes and mutate them to give you an ideal formula for understanding chordal qualities based on chords that you already know, even if you are a beginning or intermediate student. Good luck, get practicing, and visit richardlloyd.com to learn more. See you next time. ●

FIGURE 1 fingering for chords in open-position

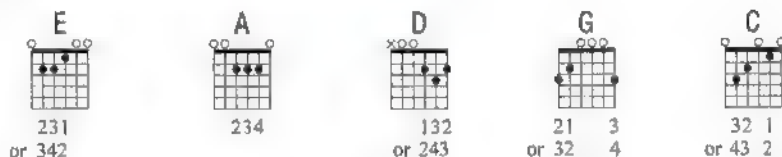
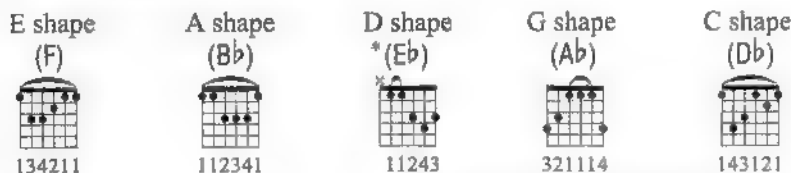


FIGURE 2 fingering for barred shapes



*barre index finger across top five strings

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ROLLIN' AND ROCKIN'

The intro riffs to Velvet Revolver's "Let It Roll" and "The Last Fight"

GREETINGS FROM THE road. We're about six shows into what I'd call Velvet Revolver's first "big" headlining tour. We're doing a two-hour set each night, and have some pretty cool production elements going on. The bill is great too; Alice in Chains is awesome, and it's a really well rounded show.

In this month's column we're going to look at the intro riffs to two songs from *Libertad*, both of which are in our current setlist: "Let It Roll" and "The Last Fight."

"Let It Roll" is a very "in-your-face" song, which is why we decided to open both the new record and our live set with it—it sets the pace for everything else. **FIGURE 1** shows the song's intro riff, which is played at a fairly brisk tempo. As you can see, it's played entirely on the low E string, but it's a little bit trickier to play than it may first appear due to the quick position shifts involved. I wrote this riff on my 16-track recorder before we all got together and started doing pre-production for *Libertad*. My 16-track has a myriad of built-in modeling tools, and I ended up stumbling upon a pretty cool sound for the demo. When it came time to record the song in the studio I looked for something that would give me a comparable sound, and wound up using an MXR Q-Zone. The Q-Zone works just past the midrange of a typical wah-wah pedal—it's a subtle, but very interesting effect. Setting the controls just a 10th of a millimeter to the left or right had a huge effect on whether or not the sound was going to work for this particular riff. I generally don't like effect pedals, like flangers and phasers, that actually alter your sound with movement and that kind of stuff, but I do like anything that has a really cool tonal characteristic, like the Q-Zone.

FIGURE 2 is a variation on the riff that I play when the band kicks in. It's basically the same idea but with chords instead of single notes. The hardest thing about playing it is nailing the quick G-to-D chord change at the end of bar 2. Every time I go out onstage and we start playing that song it's a little more tense for me than it might appear because of that one move! You've got to hit those two chords exactly right, especially the G, which is a full, six-string chord (see **PHOTO A**). I strum the G with a down-stroke, followed by an upstroke on the D chord (**PHOTO B**).



FIGURE 3 shows the intro to "The Last Fight," which is another riff I wrote on my 16-track prior to pre-production. It originally started out as an acoustic part played an octave lower in first position,

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but then I thought it would sound cool if I moved it to a higher register and played it with a clean electric tone, so I figured out the fingering 12 frets higher. The riff can be a little tricky to play flawlessly, because most of the notes sustain over the others to get some ringing ambience going on. The result sounds kind of like open chords, except all the notes but one—the D natural harmonic at the 12th fret on the fourth string—are fretted. The trick is to allow the harmonic to ring while fretting and picking the other notes on the first three strings, and to not bump into and mute the fourth string.

When played right, **FIGURE 3** sounds really nice. It's one of those parts that I've got to focus on when we play live. It doesn't come so naturally that I can just play it. I have to actually pay attention to what I'm doing! ■

FIGURE 1 "Let It Roll" intro riff

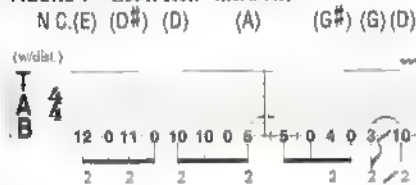
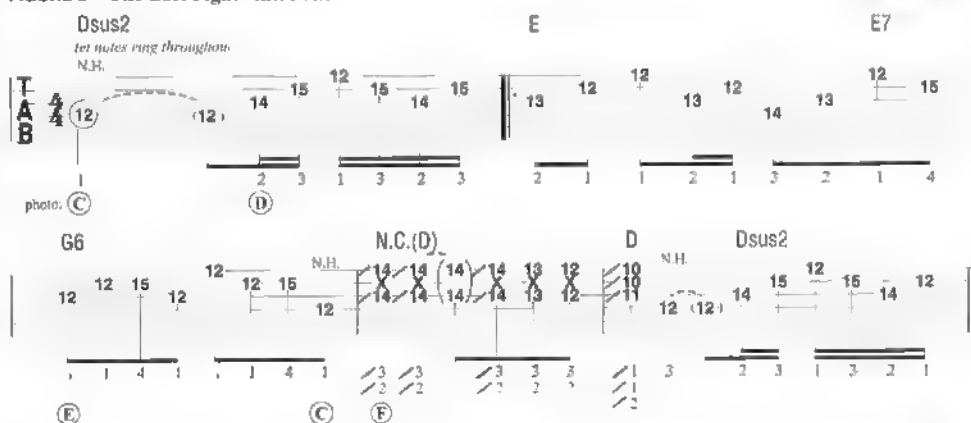


FIGURE 2 "Let It Roll" intro riff variation



FIGURE 3 "The Last Fight" intro riff



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THE LAW OF DIMINISHING RETURNS

The diminished seven chord and its two symmetrical scales

ONE OF THE MOST musically dramatic but misunderstood chords in Western music is the diminished seven (dim7), which is constructed by stacking together three consecutive

minor-third intervals, for example: C E \flat G \flat A. This month I'm going to illustrate two standard applications of the diminished seven in jazz harmony, and also some methodical, but hip, approaches to improvising interesting, "outside"-sounding single-note lines over this complex chord.

There are two symmetrical scales associated with the diminished seven chord. The first is the whole-half diminished scale, which, as its name implies, is constructed from alternating whole steps and half steps. Starting on C, this scale would be spelled C D E \flat F G \flat A \flat B C. This is the scale you would play over a dim7 chord, a common application being in the sixth bar of a 12-bar blues progression, as the root of the chord is one half step above the IV chord. For example, in the key of C, bar 5 would be F7, followed in bar 6 by F \sharp dim7 and resolving to C7 in bar 7.

The second diminished scale is the half-whole. Starting again on C, it would be spelled C D \sharp E \flat F \sharp G A B \sharp C. This scale is used in a different harmonic context than the whole-half scale, and sounds darkly beautiful when played over the following chord types: dominant-seven, 7 \sharp 9, 7 \flat 9, 7 \sharp 9 \flat 5 and 7 \flat 9 \sharp 5.

Here's how this application works: Superimposing a diminished seven chord or arpeggio over a bass note one half step below its root produces a dominant-seven flat-nine (7 \flat 9) sound. For example, Cdim7 played over a B bass note sounds like B7 \flat 9, the notes C, E \flat (D \sharp), G \flat (F \sharp) and A now being heard as the \flat 9, 3, 5 and \flat 7, respectively.

Due to the symmetrical structure of the diminished seven chord, Cdim7, E \flat dim7, G \flat dim7 and A \flat dim7 are essentially the same entity, as are Bdim7, Ddim7, Fdim7 and A \sharp dim7. (There are really only two different diminished seven chords.) This being the case, you can superimpose a dim7 chord over a bass note one half step below any of its four chord tones and achieve a 7 \flat 9

sound over that bass note. The great guitarist Pat Martino bases many of his improvised lines on the close proximity and interchangeability of diminished seven and dominant seven harmony.

FIGURE 1 is an ascending line based on the G half-whole diminished scale (G A \flat B \flat B C \sharp D E F) and built on an alternating pattern of "up a half step, up a perfect fourth." (Use a middle-finger barre for each fourth.) Notice how many diminished seven and dominant-seven flat-nine chords this line works with (eight total). Practice playing the line over each of these chords, or just the bass notes, to hear how the notes relate to them.

FIGURE 2 is a similarly fashioned line based on an alternating pattern of half steps and major sixths. The sixth intervals are wider than fourths and provide a more saxophone-like sound, reminiscent of the playing of artists like Michael Brecker, Dave Liebman and Eric Dolphy.

FIGURE 3 uses the same symmetrical diminished approach as the first two figures but with a different melodic contour and longer eight-note pattern. In

VIC JURIS is a world-renowned performer, composer and educator and an in-demand sideman who has collaborated with many of the biggest names in jazz. For more info, check out vicjuris.com.

this example I lowered the key by one half step to provide a different listening perspective. This lick is a personal favorite of mine and is fairly easy to finger on the guitar. The picking is a bit challenging, however, with all the string crosses involved. You'll find that this line is easier to pick if you begin on an upstroke.

In addition to Martino, other great jazz guitarists that employ the symmetrical diminished approach to brilliant effect are Scott Henderson, Joe Pass, Mike Stern, John Scofield and Tal Farlow. Study some of their solos, paying close attention to the diminished references.

Whenever I'm exploring a new thread of information, such as the diminished material discussed here, I'll often try to write a composition based upon the ideas and concepts. I find this to be incredibly helpful for fostering further musical development.

Some wonderful textbooks to read for diminished theory are *A Repository of Scales* by Dr. Yusef Lateef, *Thesaurus of Scales* by Nicolas Slonimsky and *A Chromatic Approach to Jazz Harmony and Melody* by Dave Liebman.

FIGURE 1

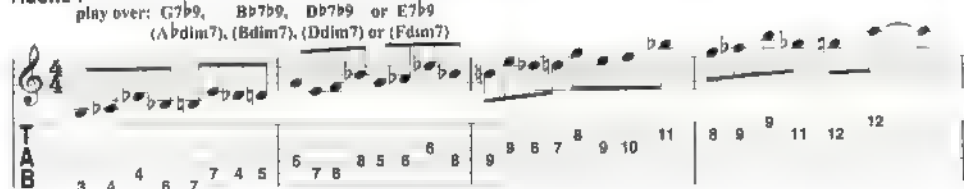


FIGURE 2

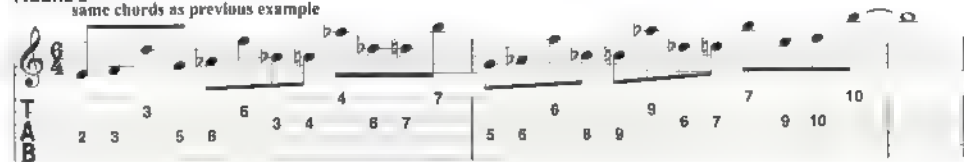
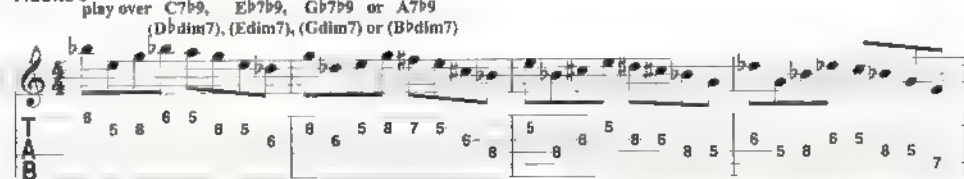


FIGURE 3



Silver Head

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Feeling sweet feeling, drops from my fingers.
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what the man's fingers touched. Play it,
ninety miles an hour or fall for a million days.
Just a little voodoo to help you burn
the midnight lamp.

"Maybe you can't hear them now,
but you will if you just take hold of my hand."

James Marshall Hendrix, (1942-1970)

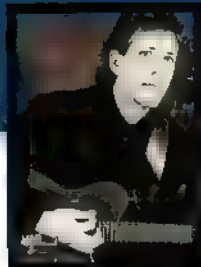


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KEITH WYATT teaches blues guitar at Musicians Institute in Hollywood, California. He tours and records with renowned band the Blasters and has authored numerous videos, books, columns and articles on blues and guitar-related subjects.

ON
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PICKUP LINES

...and the knack for storytelling

THE ESSENCE OF GREAT blues guitar playing is *phrasing*, or the art of combining notes, rhythms and "touch"—that very personal way you play your instrument. The word

"phrasing" is often used as a synonym for "licks," but the composition of a great blues solo goes far beyond a series of individually cool ideas; it's a cohesive musical story from beginning to end. This requires knowing how to arrange phrases within the blues form or song structure (typically a 12-bar progression) so that one phrase leads naturally to the next as the story unfolds. One effective technique for achieving this is the *pickup line*.

A pickup line is a phrase that begins *before* the downbeat (first beat of the bar) and concludes with a strong note on the downbeat, like a drummer playing a fill that concludes with the crash cymbal. It seems logical to regard the beginning of a phrase is the most important part, but by arranging a phrase so it culminates in a strong target note, you enhance the sense of anticipation and reward. Pickups are the musical equivalent of inhaling before exhaling and when performed well, they provide an effortless flow to the phrasing that hooks the listener into your story.

FIGURE 1 is a solo over a 12-bar blues progression in the key of A that is constructed according to three strict rules. First, every pickup phrase uses the same rhythm; second, the last note of each phrase falls on the root of the next chord, and third, all the notes that comprise the pickup phrases are taken only from the A minor pentatonic scale. To keep the solo from sounding bland, I've added some bends and vibrato for extra spice.

Once you have the basic premise of pickup lines in your ears and under your fingers, you can play around with them by making them shorter or longer, varying the targets (the downbeats) to include chord tones other than the root, and expanding the overall note vocabulary. Sweet, salty, romantic, rough—however you want to tell it, it's all part of the blues story. ■

FIGURE 1

Moderately Slow Shuffle ♩ = 72

The musical notation for Figure 1 is a 12-bar blues solo in the key of A, using the A minor pentatonic scale. The tempo is Moderately Slow Shuffle (♩ = 72). The solo is divided into three systems of four bars each. The first system starts with a pickup line on bar 1. The second system starts with a pickup line on bar 5. The third system starts with a pickup line on bar 9. The solo ends on bar 12 with a final note on the root of the A9 chord. Chords A9, D9, and E9 are indicated above the staff. The notation includes guitar-specific symbols like bends and vibrato.

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The November 2007 Soloing Strategies column was printed incorrectly. To download the full and correct text, visit guitarworld.com/soloingstrategies

DOMINANT GENES

A rocker's guide to the Mixolydian mode

PERHAPS THE MOST widely used scale in Western music, outside of the major and minor, is the Mixolydian mode, which is essentially the major scale with a lowered or "flatted" seventh—1 2 3 4 5 6 ♭7. As a result of this altered musical gene and its major third, the Mixolydian mode has a unique sound that, while bright, is darker and decidedly "blues-ier" than the major scale, and musically agrees with a dominant seventh chord (1 3 5 ♭7). It can also be used to paint melodically a dominant-seventh color when played over a major triad, root-fifth power chord or a bass root note. In this month's column, I'll acquaint you with this very important and useful scale and demonstrate some fun, effective approaches to incorporating it into your melodic vocabulary.

THE MAJOR PENTATONIC APPROACH TO MIXOLYDIAN

A good way to relate to and get to know the Mixolydian mode is to compare it to the major pentatonic scale (1 2 3 5 6) that most rock guitarists already know. **FIGURE 1a** illustrates a two-octave fretboard pattern of the C Mixolydian mode (C D E F G A B♭) in fifth-position, with the root note, C, circled in each octave. This pattern may look a little "crowded" and daunting at first, with so many notes clustered together, but if you strip away some of them, specifically the fourth and flatted seventh (F and B♭, respectively), you arrive at the probably more familiar C major pentatonic (C D E G A) scale pattern shown in **FIGURE 1b**. As you may know, C major pentatonic is made up of the same five notes as the A minor pentatonic scale (A C D E G), the only difference being the root orientation.

So how does the major-minor pentatonic relationship help us learn and apply the Mixolydian mode? Well, it means that you can use your trusty A minor pentatonic licks (of which you probably have a boatload) as a launching platform for C Mixolydian concoctions. (Just remember to use C instead of A as your pitch axis, or tonal center.) Then, all you have to do

FIGURE 1
C Mixolydian

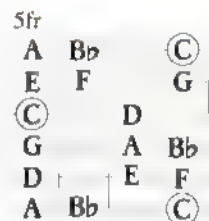


FIGURE 1b
C major pentatonic
(relative A minor pentatonic)

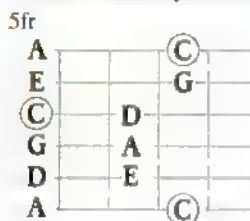


FIGURE 1c
putting back the ♭7ths
and 4ths

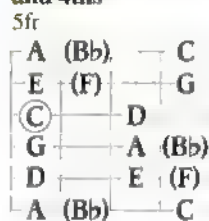


FIGURE 2

♩ = 132 (♩ - ♩ - ♩)

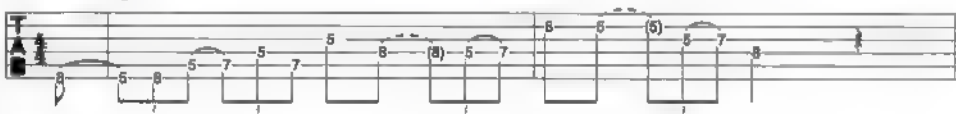


FIGURE 3

♩ = 92



FIGURE 4a

♩ = 144 (♩ - ♩ - ♩)



FIGURE 4b

♩ = 100

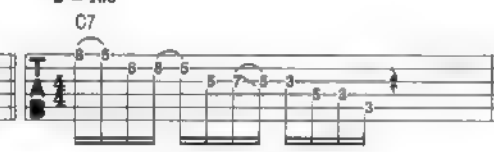
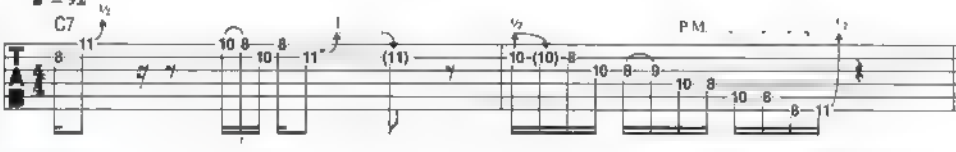


FIGURE 5

♩ = 92



is throw in the missing notes (B♭ and F, the flat seventh and fourth, respectively) here and there to fully realize the C Mixolydian sound. **FIGURE 1c** illustrates where these notes are (in parentheses). Notice that each is a half step away from one of two common A minor pentatonic note choices, A or E.

Let's craft some licks from these

concepts. **FIGURE 2** is a C Mixolydian lick based on an A minor pentatonic phrase and modified with the inclusion of B♭ and F (the missing flat-seventh and fourth, relative to a C root). **FIGURE 3** is a similarly concocted lick with half-step bends to the extra notes. Use these examples as models to help you morph some of your own A minor pentatonic licks into C Mixolydian phrases.

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PENTATONIC SUBSTITUTIONS AND OTHER MIXOLYDIAN "TRICKS"

Here's an interesting angle that can help you come up with cool and unusual Mixolydian melodies. In addition to the A minor pentatonic scale, C Mixolydian encompasses two other minor pentatonic scales: G minor pentatonic (G B \flat C D F) and D minor pentatonic (D F G A C). A fun, playful soloing ploy is to jump back and forth between A minor pentatonic and G minor pentatonic licks to create a C Mixolydian blend, as demonstrated in **FIGURE 4a**. Stringing all three pentatonic scales together can make for incredibly active-sounding phrases like the one in **FIGURE 4b**.

For an ultra-bluesy effect, play a C minor pentatonic (C E \flat F G B \flat) lick and bend the minor third, E \flat , up a half step to the major third, E. Another cool approach is to do the same thing with the C Dorian mode (C D E \flat F G A B \flat), or use the unbent minor third as a chromatic passing note on your way to the major third, as exemplified in **FIGURE 5**.

If you're an Aeolian (natural minor) hound, try using your favorite D Aeolian (D E F G A B \flat C) sequences to substitute for a C Mixolydian run. And if you're into Phrygian, try the same idea with A Phrygian (A B \flat C D E F G). This works because both of these modes are *relative* to C Mixolydian, meaning they're made up of the same notes.

Okay, enough suggestions. It's time to solo!

THE SOLO

This month's solo (**FIGURE 6**) is a 21-bar romp over a trio of dominant seventh chords. It's not your typical I-IV-V, though; this one hangs out on C7 for eight bars, then modulates to E7 for four bars, A7 for four bars, and back to C7 for remainder of the solo. The groove is a rock shuffle, and your tone should be ballsy and fat. Use your bridge pickup (preferably a humbucker), crank the overdrive, take it easy on the treble and enhance the mids.

The curtain-opener lick, a gradual, whole-step bend at the seventh fret on the G string with a tap/pull-off at the 12th fret, leaves little doubt this will be a rocking solo. This is followed by A minor pentatonic licks at the fifth fret. The proceedings here are normal, except for the half-step bends at the D string's seventh fret and at the sixth fret on the A string. Both bends provide solid blues-rock angst. Bars 4-6 feature a set of G minor and A minor pentatonic tradeoffs, enhanced with slides and a cool doublestop move (use your index finger to grab the flat-

FIGURE 6

Los Angeles-based guitarist **TOM KOLB** has performed more than 6,000 gigs worldwide and is a veteran recording session guitarist. He also maintains a busy teaching and writing career. An instructor at Musicians Institute (G.I.T.) since 1989, he has authored numerous instructional books and articles and is the featured artist on a wide variety of instructional videos. You can contact Tom at tomkolb.com.

ter). Bars 7 and 8 host a quick legato sequence that runs up the A minor pentatonic scale, then down through D minor pentatonic before sliding into home with G minor pentatonic.

Bar 9 toys with the E7 chord's root, flat-seventh and fifth (E, D and B, respectively) before bursting into a flashy display of B minor pentatonic (B D E F \sharp A) and C \sharp minor pentatonic (C \sharp E F \sharp G \sharp B) hand-offs in seventh and ninth positions. (The two pentatonic patterns combined form the E Mixolydian mode: E F \sharp G \sharp A B C \sharp D.) A one-and-one-half-step bend at the top of bar 11 caps the C \sharp minor pentatonic lick. The bend is a difficult one but well worth it, as it nails the flat-seventh of E Mixolydian, D. Bars 11 and 12 are based on the 12th-position E minor pentatonic (E G A B D) box pattern with the minor third, G, bent up a half-step to the major third of E Mixolydian, G \sharp .

Bar 13 heralds the A7 chord change, over which 12th-position E minor pentatonic and 14th-position F \sharp minor pentatonic (F \sharp A B C \sharp E) patterns alternate and meld for an A Mixolydian (A B C \sharp D E F \sharp G) outcome. The one-and-one-half-step bend at the 17th fret on the B string is aimed at the flat-seventh of A Mixolydian, G. Bars 15 and 16 feature the highest (literally) point in the solo. Squeezed into the nether regions of the fretboard is a dizzying hodge-podge of licks based on A Dorian (A B C D E F \sharp G), with an added major third (C \sharp) as well as a flattened-fifth (E \flat) borrowed from the A blues scale (A C D E \flat E G). The rapid-fire passage cascades down to meet the C7 change, where a frenzy of G minor-to-A minor pentatonic tradeoffs provides the excitement of the closing bars. Use your index finger to slide back and forth to the tricky doublestop figures. ●

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BIG AUDIO DYNAMITE

The basics of sound reinforcement

WHETHER YOUR BAND enjoys casual jams in the basement, plays parties or is booking gigs, sound reinforcement is a necessity. Commonly known as P.A.s (short for public address system), they

come in many varieties these days: from the giant, finely tuned rigs used by touring pros to the compact mini-systems that make ideal companions for singer/songwriters. Unfortunately, many musicians have no idea what features they should look for when shopping.

Whether they consist of separate components or all-in-one packages, all sound reinforcement systems comprise input devices (such as microphones), mixers, power amplifiers, speakers that send sound to the house, and cables to connect everything together. In addition, most users will add stage monitors and signal processors, including effects and filters that can tame feedback.

In this special one-time column, I'm going to provide an overview of the components that make up a basic system, with guidelines to help you determine exactly what you need in yours.

MICROPHONES

Live performance mics need to be able to withstand the rigors of the road and should use directional pickup patterns, like cardioid or hypercardioid, which help reject feedback. Dynamic mics are most common onstage, though some condensers that are specifically designed for live applications can also be effective. If you're working without a soundman, consider buying mics or mic cables with an on/off switch, for additional onstage control.

MIXERS

Mixers take signal from multiple sources—like mics, preamps, electronic keyboards, turntables and other sound-making devices—and combine their various outputs into one unified whole, which feeds the power amp and speakers.

Analog mixers can come with or without built-in effects and can be powered (i.e., with a built-in power amplifier) or non-powered. Powered mixers are convenient because they can feed speakers directly, but are usually less flexible in terms of input and output options. Portable digital mixers—generally more expensive than their analog counterparts—can also be effective for sound-reinforcement. Most have built-in effects that let you sweeten both the overall mix and individual channels. Their biggest advantage is that they can store presets, allowing you to recall various mixes at the push of a button.

No matter what type of device you choose, your sound reinforcement mixer should have enough input connections and channels to accommodate



all of your mics, instruments and outboard effects. (For a four-piece band with three singers and a drum kit, a 12-channel mixer should be considered as a comfortable minimum.) Your mixer should also have prefade auxiliary sends, as these allow you to create one or more independent monitor mixes for the musicians onstage.

POWER AMPS

Power amplifiers deliver the mixer's output to the speakers and monitors. Sound reinforcement amplifiers are designed for clarity and therefore have a higher wattage to allow for greater headroom and minimal distortion. A 150-watt-per-channel power amp is relatively small; more typical for P.A. systems are amps with ratings of 500 to 1,000 watts of power.

Features on power amps tend to consist of line inputs to accept signal from the mixer, speaker outputs and volume controls for each channel. Many models also have built-in limiting that protects the speakers in case of an overload, and fans to keep the amp from overheating. Although most power amps are stereo, their channels can be configured independent of one another. For example, one channel could be used for a mono house mix and the other for an onstage monitor mix.

Prices typically start at around \$200 for a small power amp and run into the thousands for more powerful units, though many good models can be found within the \$500–1,000 range. Whatever you choose, don't skimp on your power amp. Even the best mixers and mics won't help if your power amp is too weak or lacks high-quality design and construction.

SPEAKERS

The speakers and monitors used in sound reinforcement need to be durable enough for transport and stage handling and capable of projecting a wide range of sounds to an audience without distortion.

Almost all small and midsized PAs use two-way (and sometimes three-way) enclosures in which woofers (12- or 15-inch speakers) and

tweeters are housed in the same cabinet. These speakers have built-in crossovers that send low-frequencies to the woofer and high-frequencies to the tweeters. Subwoofers, designed for the lowest frequencies, have become a popular addition to the basic speaker setup, especially for dance and hard rock, so be sure to consider whether you will need them for your style of music. In addition, large and elaborate systems may have independent bass and treble enclosures and use outboard crossovers, often with separate power

amps driving the low and high speakers. When choosing monitors, you might opt to purchase active monitors, which have power amps built in. These can list from \$200 to \$2,000 apiece. If that seems steep, consider active monitors preclude the need for a separate power amp. Plus, the amp built into the speaker will be specifically designed to perform well with its drivers. Many active monitors are biamped, using separate power for the low and high/mid frequencies. This generally delivers cleaner sound.

Stage monitors are small speaker systems, usually positioned on the floor, which feed a mix to each musician. As with house speakers, powered stage monitors are becoming more common and are incredibly convenient, as they allow the musician to control his own monitor's level (though not the mix).

Wireless in-ear monitors have also become popular. Like guitar and mic wireless systems, they consist of a transmitter, receiver and earpieces. Advantages: they're mobile, light and cause no feedback issues with mics onstage. Disadvantages: individual systems range from \$200 to \$1,700.

EFFECTS AND ACCESSORIES

In addition to the basics mentioned above, a well-rounded sound-reinforcement system includes spatial effects like reverb and delay; dynamic effects like compression and gating (the latter is especially useful for muting unused mics); outboard EQs, and utilities like crossovers and automatic feedback eliminators. One appeal of digital mixers is that they have many of the above effects built-in. If you're planning to add outboard effects to an analog system, make sure it has enough inputs, sends and channel inserts to accommodate them.

Other accessories include mic stands, cables (use the best you can afford) audio snakes (which consolidate the connections running between the stage and the mixer), racks, cases and assorted tools. One of the most useful items of all is one you won't find at the music store: a flashlight. You'll appreciate it when you're hunting around in a dark club looking for your cables. ●



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1
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Coupe Series is available in 36 and 72 Watt versions

James Brown

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SELF HELP

AVENGED SEVENFOLD METALLI-SHREDDERS ZACKY VENGEANCE AND SYNISTER GATES SHOW YOU THEIR MOST TRUSTED DUAL-GUITAR TECHNIQUES. BY ANDY ALEDORT

Gates (left) and Vengeance



ON THE EVE of the release of Avenged Sevenfold's new self-titled album, the group's guitar duo of Synyster Gates and

ON DIRT

Zacky Vengeance showed up at *Guitar World's* New York City headquarters to deliver this exclusive lesson, in which they demonstrate their dual-guitar techniques.

DEVELOPING RHYTHM GUITAR SKILLS

ZACKY VENGEANCE I've been influenced by all kinds of different music. As primarily a rhythm player, I've come to understand the importance of rhythm guitar. Some players don't appreciate how important rhythm guitar is and how a good rhythm guitarist will hold everything together. I've had the chance to watch Metallica's James Hetfield from the side of the stage night after night, listening to his monitors, and his playing is so perfect. Slash is an amazing lead guitarist, but when you listen to his rhythm playing you can hear how he pulls everything together with such a great feel, which is the most important thing.

Rhythm guitar is such an important aspect of playing in any band, because good rhythm will mesh everything together. That's what we try to do in Avenged Sevenfold.

SYNISTER GATES When I joined this band, I couldn't play rhythm guitar worth a shit! I had to practice rhythm guitar, and it was a totally different discipline from soloing; when you're used to noodling all the time, it's hard to get in the mindset of working strictly on rhythm. Zacky and I helped each other by mixing and matching elements of our playing styles. In the process, we kind of became hybrids of one another. We started listening to the groove much more, instead of thinking like a bunch of snobby guitar geeks.

VENGEANCE A great way to get your rhythm playing together is to work with a drummer, preferably someone that has a good groove and plays solidly in time.

GATES Playing with a good drummer, like the Rev, makes our lives so much easier. It's impossible to play with a bad drummer. We've been playing with the Rev practically our whole lives, and he's always had a great groove. Even when he was developing his chops, his groove was always there. That made it easy for us to lay down our parts, because we didn't have to worry that we would be out of time. The groove has always felt natural for us because he's so tight.

Plus, playing with a great drummer provides for a much more enjoyable experience. We can

lay back and play a great show for ourselves and our fans, without having to look back at the dickhead that keeps ruining the song.

VENGEANCE The most important aspect of rhythm guitar is to have control of the strumming hand. Palm muting [resting the edge of the pick-hand palm across the strings at the bridge] is a very important part of my rhythm guitar style. You can do so much with just the two lowest strings, like this [FIGURE 1]: using drop-D tuning [the sixth string is tuned down one whole step from E to D]. I'm using the open low D as a palm-muted pedal tone while playing a D minor-type melody on the A string. I'm using all downstrokes, and the palm-muted sixth string provides a percussive ele-

All guitars are in drop-D tuning (low to high, D A D G B E).

FIGURE 1

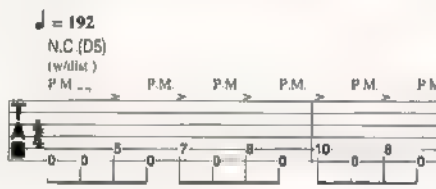


FIGURE 2



FIGURE 3

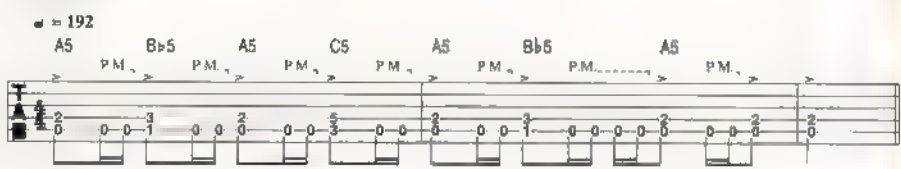
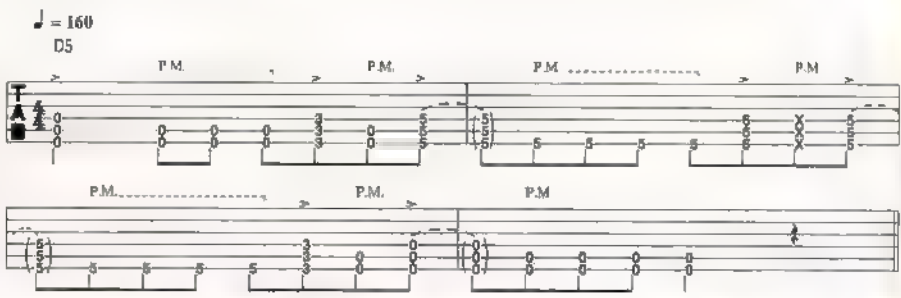


FIGURE 4



ment. This is a simple riff, and it's a good one to use to build up speed, strength and stamina with the pick hand.

The goal is to tighten up the rhythm of the downstrokes. This exercise [FIGURE 2] forces you to work on playing evenly picked, palm-muted eighth notes on the sixth string, alternating with a melodic line on the fifth string. Be sure to use all four fret-hand fingers when playing this riff so you can build up the strength and independence you'll need to shred like Synyster does.

When I first started to play, I used downstrokes all the time—very punk rock. It wasn't until I started working with Synyster that I began to get my alternate picking together. I recommend alternate picking in order to build up speed, but being able to use downpicking for fast rhythm parts is essential, too. Working on both techniques will help develop speed with your palm-muting technique, so you'll be able to play something like this [FIGURE 3] fast and in time with the drummer. Here's another good example of a palm-muted rhythm part that should lock in nicely with the drums [FIGURE 4]. Switching between muting and not muting in this way will make the part groove better and sound more interesting, too.

GATES A lot of metal rhythm guitar stuff is like this [FIGURE 5]. Precise picking and palm-muting gives the part the edge that it needs to be effective. When practicing, it's great to break a part down into its different elements, start slowly and then try to build up the speed until you're playing as fast as you possibly can.

I think it's beneficial to practice with a metronome or drum machine in order to strengthen your sense of time. It will help your concept of time and improve your feel. Plus, it will tighten up your playing right away. It's not like it takes years of work with a metronome to improve your time. You just need to be aware of it.

VENGEANCE Another good approach is to pick up the tablature for a song you like, figure it out and play along with the record. You'll start to develop the characteristics of the players that you like. If you do that with enough bands, over time you'll develop a great repertoire from which you can form your own playing style.

GATES I'm a big fan of doing things that will help you find new ways to listen, and transcribing is one of the best ways to accomplish this. Using existing transcriptions from magazines is great, but I think it's also important to try to learn songs completely by ear. When you think you've got it, go buy the tab and check yourself against it.

PLAYING UNISON RIFFS WITH THE DRUMS

GATES We have a lot of riffs that are rhythmically doubled by the drums. After we've written the parts, we'll present them to the Rev and let him go. A drummer of his caliber will usually lay down the right thing. Then we'll jam out the parts and develop the arrangement from there.

VENGEANCE Everyone in the band writes, and our drummer has written stuff like this [FIGURE 6]. It's pretty straightforward, but what makes it cool is the beat he chose to play behind it. He makes the riff, and the song, sound exciting by the part he plays in sync with

it, which is an essential part of what makes our band work effectively. That was a riff we might have thrown away if the Rev hadn't had such a great vision for it.

SELF-PRODUCING

GATES We produced our latest record ourselves, and it's a difficult task. We had to throw away a lot of songs and parts, but being a producer means you have to listen to everybody's opinions as opposed to being enamored with your own riffs or solos. As a band, we think similarly, even though we come from such vastly different genres. From Mr. Bungle to Pantera to Danny Elfman scores—we love it all, so it all gets thrown into the blender. We seem to know the difference between polishing a turd and having something really good.

VENGEANCE I had written a riff that I absolutely loved that turned into a cool song, but ultimately it didn't make the cut for the album. We wanted each song to be different and kick your ass, so it was hard not to include it, but

you have to go with the best material and learn to be objective about it. We are pretty rough on ourselves. And just for good measure, we had to bum the drummer out by taking some of his favorite parts off the record, too!

ARRANGING FOR TWO GUITARS

GATES One of the approaches we use in arranging our guitar parts is for Zacky to lay down a solid rhythm part while I add a melodic figure played in octaves, like this [FIGURE 7]. My goal is to create an interesting, hooky and melodic part, and part of the secret is that each octave shape I play relates directly with each successive chord in the progression Zacky is laying down.

VENGEANCE Using octave figures like this adds a nice texture and definitely will help to make the song more interesting. This is a technique that we use all the time.

GATES I also like to add subtle lead lines, often harmonized, during chorus sections, but this approach can really work just about anywhere

FIGURE 5

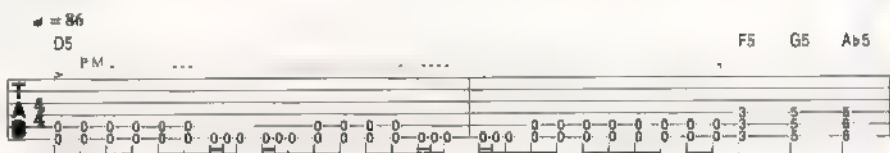


FIGURE 6

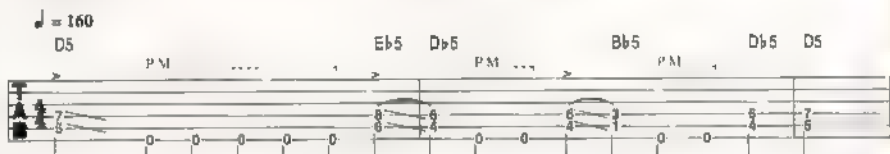
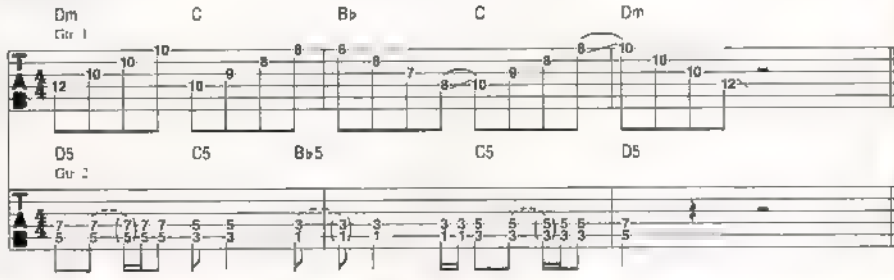


FIGURE 7



FIGURE 8a



Blackouts

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Dino Cazares. Throughout his years with Fear Factory, Brujeria, and his new super-group Divine Heresy, his grinding tight machine-gun riffage defined the genre. The moment Dino first heard Blackouts™ — Seymour Duncan's new aggressive active pickups — a new era had begun. Thanks to a circuit design that uses balanced inputs, not only do Blackouts have up to 14dB less hum, but they give Dino more lows, more highs, and more output.

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Experience the tonal aggression of Blackouts on Divine Heresy's debut, *Bleed the Fifth* (Century Media/RoadRunner).

USING TRIADS FOR MELODIES

GATES This is a very simple example of this approach, but you can do whatever you want to, because the choices are limitless.

GATES As long as you have one guy in the band that knows some theory—and I wish it wasn't me!—you'll be able to write harmonized parts easily. Be sure to learn all the basic triad shapes, like this: here are the D minor triad shapes on the top three strings [FIGURE 9a], and here are the D major triad shapes [FIGURE 9b]

LEAD GUITAR INFLUENCES

GATES My number-one favorite metal lead guitar player of all time is Dimebag Darrell. With just a guitar and amp, he created sounds that were—and remain—his alone. Slash is also one of the tastiest players ever; his melodic sense is brilliant. Then there's the whole jazz world—guitarists like Joe Pass, Frank Gambale and John Scofield. I try to apply a little of that to our music when I can, by using flatted fifths or whatever can add another musical dimension.

HARMONIZED SOLOS

GATES A technique we've employed in a bunch of songs is to break out of a straight solo into a flashy harmonized passage. In this example (**FIGURE 10**), Zacky plays rhythm behind the first four bars of the solo section, after which we break into a crazy, chromatically descending riff that we harmonize seconds or thirds apart, with my part performed two or three frets higher than his.

VENGEANCE Playing stuff like this in harmony has helped me playing a great deal, in terms of being able to play faster and developing good alternate-picking technique.

GATES In the first part of the solo, I play lines based on the D Aeolian mode [D E F G A B[♭] C], moving from straight 16th notes to 16th-note triplets. Switching up the rhythm of the lead lines like this really helps to push a solo along. Also, it's very challenging to play fast alternate-picked riffs like this cleanly, so I suggest building up speed gradually in order to develop good technique and clean execution. The other neat thing is that this riff is really a repeated motif that moves up the fretboard. I like to build from a motif and then throw in something special at the end. Even though this is a fast run, it doesn't mean I think you have to play fast all the time. If you do use fast licks in your solos, I suggest trying to be as creative as you can with what you play. 🌟

Drum

Chorus

B \flat

Gtr 1

10 10 10 10 10 10 10 8 8 8 8 8 6 6 7 6 6 7 6

Gtr 2

5 6 7 6 6 3 5 5 3 5 5 1 3 3 1 3 3

The musical score for 'The Rose Tree' is presented on a single staff. The melody is written in a treble clef with a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The score includes a key signature change to two flats (B-flat and E-flat) after the first measure. The melody is composed of eighth and sixteenth notes, with some measures containing rests. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The score ends with a double bar line and a repeat sign.

2 3 2 // 7 7 5 // 11 10 10 // 14 15 14 // 19 19 17

chord tone 5 root 5 root 3 5 3 5 root 5 5 root 3 root 3 5

G5
Gtr 1 (Gate+)

F5

Gtr 2 (Vengovaks)

C5

Bb5

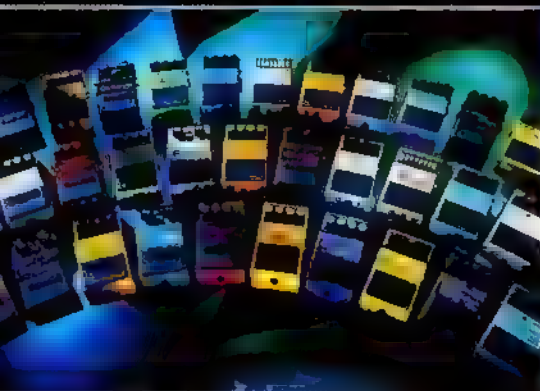
20 19-18-17- 20-19-18 17 20-19 18 17 20 19 18 17 20-19 18 17 20-19 18 17 20 19 18 17 20 19 18-17-

18 17 16 15 18 17 16-15 18 17-16-15 18-17-16-15 18-17 16 15 18 17 16 15 18-17 16 15 18-17-16 15

18-17 16 15 18-17 16 15 18 17-16-15 18 17-16-15 18-17-16-15 18-17-16-15 18-17-16-15 17

15 14 13-12 15 14 13-12 15 14 13-12 15-14-13-12 15-14-13-12 15-14-13-12 15-14-13-12 15-14-13-12 0

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"T.N.T." - AC/DC



RV-5



OD-3

"Becoming The Bull" - Atreyu



PH-3



ML-2

"Mississippi Queen" - Mountain



RV-5



DS-2



FS-5L

"Pigs (Three Different Ones)" - Pink Floyd



FMB-1



DD-3



RT-20

"Somebody Get Me A Doctor" - Van Halen



RV-5



DD-3



MD-2

Pedal settings by Paul Hanson, BOSS Product Specialist and author of the top-selling book "Shred Guitar" from Warner Bros.

"MISSISSIPPI QUEEN" MOUNTAIN

As heard on **CLIMBING!** (COLUMBIA)

Words and Music by Leslie West, Felix Pappalardi, Corky Laing and David Rea * Transcribed by Jesse Gress

NOTE: Recording sounds slightly sharp of concert pitch. To play along, tune all strings accordingly.



A Intro (0:00)

Moderately Fast w/Half-Time Feel ♩ = 140

More cowbell! (cowbell cont.) *Gtr. 1 (elec. w/heavy dist.) (E5) Gtr. 2 (elec. w/heavy dist.)

Bass Fig 1 *doubled

A5 B5 G5 A5

Gtr. 2

Gtr. 1

Bass

P.M.

B 1st Verse (0:17)

Mississippi
Mississippi

Queen
Queen

do you know what I mean
she taught me everything

D5 E5

D5 E5 don't play 2nd time

Rhy Fig 1

Bass Fig 2

P.M.

Gtr. 1
13 G5 A5

Way down around Vicksburg around Louisiana way

Bass

17 D5 E5

lived a Cajun lady called the Mississippi Queen

21 A5 B5

You know she was a dancer she moved better on wine While the

25 E5

rest of them dudes was a gettin' their kicks buddy beg your pardon I was gettin' mine

end Rhy. Fig. 1
grad. bend 1/4

end Bass Fig. 2

C 2nd Verse (0:58)

Mississippi Queen if you know what I mean

D5 E5

D5 E5

Gtr 1 plays Rhy. Fig. 1 (see bar 9)

Gtr 2

29

Bass repeats Bass Fig. 2 (see bar 9)

Mississippi Queen she taught me everything

D5 E5

D5 E5

33

"MISSISSIPPI QUEEN"

This lady she asked me if I would be her man

37 G5 A5

You know that I told her I'd do what I can

41 D5 E5

to keep her lookin' pretty buy her dresses that shine While the

45 A5 B5 G5 A5

D Guitar Solo (1:39)

D5 E5
Gtr. 1 plays Rhy. Fig. 1 (see bar 9,
Gtr. 2)

rest of them dudes was a - makin' their bread buddy beg your pardon I was lovin' mine

49 Gtr. 1

Bass plays Bass Fig. 2 (see bar 9)

54 D5 E5 D5 E5

59 D5 E5 G5 A5 G5 A5

*2nd string is unintentionally caught under finger during bend.

64 D5 E5 D5 E5

E Verse Tag (2:07)

You know she was a dancer she moved better on wine While the

69 A5 B5 G5 A5

rest of them dudes was gettin' their kicks brother beg your pardon I was

73 Gtr. 1

gettin' mine
Mississippi Queen

Hey

76

Bass plays Bass Fig. 1 three times (see bar 2)



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Jeff Erickson - "Jude Ring"

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"PIGS (THREE DIFFERENT ONES)" PINK FLOYD

As heard on **ANIMALS** (CAPITOL)

Words and Music by **Roger Waters** * Transcribed by **Dave Whitehill**

Chord diagrams for the song:

- Em
- Cmaj7
- Em
- Em
- C
- G
- D
- C
- Am
- G5
- G#5
- A5
- Am7
- Cmaj7
- Em
- D
- C
- Bb
- B

A Intro (0:04)

Slowly $\text{♩} = 64$

N.C (Em)

Organ 1 (arr for gtr)

Rhy. Fig. 1

(Cmaj7)

Organ 2 (arr for gtr)

Rhy. Fig. 1a

let ring

Organ 2 (arr for gtr)

Rhy. Fig. 1a

let ring

*Play B note (7th fret) first two times, substitute C note (8th fret) every time Rhy. Fig. 1a is recalled thereafter

Bass

(Em)

(Cmaj7)

(Em)

Organs 1 and 2 play Rhy. Figs. 1 and 1a seven times (see bar 1)

Bass

(C)

(Em)

(C)

Gtr. 1 (elec w/dist. and heavy reverb)

(vol. swell)

Bass

Em

Ctr 1

Cmaj7

Em

Ctr 2 (elec w/dist.)

Rhy. Fig. 2

Ctr 2 (elec w/dist.)

Rhy. Fig. 2

*repeat previous chord

Bass

B Verses (1:08, 2:45-8:10)

- TAB 4/4 - 7 7 17 1 - 7 5 7 7 17 17

"PIGS (THREE DIFFERENT ONES)"

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You well-healed big wheel Ha ha charade you are
You fucked up old hag Ha ha charade you are
You house proud town mouse Ha ha charade you are

Em D Em C

Gtrs 2 and 3 Gtr. 2 plays Fill 3 on 2nd Verse (see previous page)

21

Bass

And when your hand is on your heart
You radiate cold shafts of broken
You're tryin' to keep our feelings off the street

G D Em C

Gtr. 1 plays Fill 4 on 2nd Verse (see previous page)

24

Gtrs 2 and 3 P.M. P.M. P.M. P.M.

Substitute Bass Fill 2 on 3rd Verse (see below)

Substitute Bass Fill 1 on 2nd and 3rd Verses (see below)

3rd time, skip ahead to [G] 3rd Chorus [C] 1st and 2nd Choruses (1:49, 3:28)

glass You're nearly a good laugh almost a joker with your
G You're nearly a good laugh almost worth a quick grin G5 G#5 A5
Gtr. 1 don't play 2nd time Gtr. 1 plays Fill 6 second time (see previous page) Am Am G5 G#5 A5

27

Gtrs. 2 and 3 Rhy. Fig. 3 Bass Fig. 2

Bass Fill 1 (3:18, 8:42)

Bass Fill 2 (8:35)

Fill 7 (3:34)

"PIGS (THREE DIFFERENT ONES)"

head down in the pig bin
You like the feel of steel

saying

"keep on digging"
You're hot stuff in a hat pin

Pig stain on your fat chin
and good fun with a handgun

Am G5 G#5 A5 Am Am7 G5 G#5 A5

Gtr. 1 plays Fill 7 second time (see previous page)

30

Gtr. 1

Gtrs. 2 and 3

Bass plays Bass Fig. 2 six times (see bar 29)

What do you hope to find
You're nearly a laugh

(Skip ahead to next
page 2nd time)

down in the pig mine

You're nearly a laugh

G5 G#5 A5

G5 G#5 A5

G5 G#5

33

You're nearly a laugh but you're really a

cry

Em

Cmaj7

P.M.

end Rhy. Fig. 3

36

Gtrs. 2 and 3

Bass

Bass Fig. 3

end Bass Fig. 3

Em D Em D Em

go back to [B] 2nd Verse

39

Gtr. 1

Gtrs. 2 and 3

Bass

Fill 8 (4:13)

Gtrs. 2 and 3

Fill 9 (4:17)

Gtr. 1

2 You're nearly a laugh but you're really a cry
A5 Gtrs. 2 and 3 C
Em

43

Em D Em D Em D Em

46

Em D Em D Em D Em

D Interlude (4:13)
Em D Em D Em D Em D Em D Em D
Gtrs. 2 and 3 play Fill 8 (see previous page) Gtr. 1 plays Fill 9 (see previous page)
Gtr 4 (elec. w/chorus)
Rhy. Fig. 4

50

Em D Em D C Bb C Bb C Bb C Bb

53

Em D Em D C Bb C Bb C Bb C Bb

56

Em D Em D C Bb C Bb C Bb C Bb

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, three trumpets, and bass. The score is divided into two systems, each with a key signature of one flat (Bb) and a common time signature (C). The first system covers measures 64 to 72, and the second system covers measures 73 to 80. The guitar part features a prominent melody in the first system, with a key signature change to Bb in the second system. The trumpet parts provide harmonic support, with the first trumpet (Gtr. 1) playing a melodic line in the first system and a more active role in the second system. The bass part provides a steady rhythmic foundation, with a key signature change to Bb in the second system. The score includes various musical notations such as notes, rests, and dynamic markings.

Em D Em D
Gtr 4 plays Rhy. Fig. 2 twice simile (see bar 50)
5 (elec. wd. dist. and Talk Box)

GUITAR WORLD 147

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148 GUITAR WORLD

"PIGS (THREE DIFFERENT ONES)"

Em D Em D Em D Em D Em D

82 Gtrs. 2 and 3

Gtr 2

Gtr 1 (w/o slide)

Gtr 5

Bass

85 Em D Em D C Bb C Bb

Gtrs. 1 and 3

Gtrs. 2 and 5

Bass

87 C Bb C Bb C Bb C Bb

Gtr. 5

grad. slides

89 C Bb C Bb Em D Em D

Gtr 2

Gtr 3

Gtr 2

91

Em D Em D Em D

Em D Em D C Bb C Bb C Bb C Bb

grau slide while picking 32nd notes

96

C Bb C Bb

Gtr. 2

Gtrs. 3 and 4

Gtr. 5

Bass

F Intro Reprise (7:09)

(Em)

(C)

(Em)

(C)

Organ (arr. for gtr.)

Rhy. Fig. 5

Organ plays Rhy. Fig. 5 seven times (see bar 98)

Gtr. 5

98

0 2 3 2 0 2 3 0 2 3 2 0 2 3 0 2 3 2 0 2 3 0 2 3 2 0 2 3

Gtr. 5

Bass

let ring

All (lightly touch string directly over 12th fret w/fret-hand finger)

110

Em7 Cmaj7 Em7 Cmaj7

19 (19) 20 (20) 19 19 18 17 12 2 (2)

grad. slide grad. slide grad. slide grad. slide

7 7 7 8 8 7 8 6

go back to **B** 3rd Verse

And do you feel abused

[illegible]

and keep it all on the inside

[illegible]

GUITAR WORLD 151

The Pedals That Make The Tone

H Outro Guitar Solo (9:39)

Em
Gtrs. 2 and 3 play Rhy. Fig. 6 until fade (see bar 128)

134 **Em** **C**

136 **Em** **C**

138 **Em** **C**

140 **Em** **C**

142 **Em** **C**

144 **Em** **C**

146 **Em** **C**

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Em C

148

Em C

150

Em C

152

C

153

Em

154

C

155

fade out

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The **true story** behind the worldwide
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It all started in ninth grade as a sort of teenage rivalry...

I'd practice and slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always shined as the star performer at our school. It was frustrating.

What does she have that I don't? I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire.

"You could never be as good as Linda," she would taunt. "Linda's got Perfect Pitch."

"What's Perfect Pitch?" I asked.

Sheryl gloated about Linda's uncanny abilities: how she could name *exact tones and chords*—all BY EAR, how she could sing any tone—from *memory alone*; how she could play songs—after just *hearing* them; the list went on and on...

My heart sank when the realization came to me. *Her EAR is the key to her success.* How could I ever hope to compete with her?

But it bothered me. Did she *really* have Perfect Pitch? How could she know tones and chords just by *hearing* them? It seemed impossible.

Finally I couldn't stand it anymore. So one day, I marched right up to Linda and asked her point-blank if she had Perfect Pitch.

"Yes," she nodded aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "Can I test you sometime?"

"OK," she replied.

Now she would eat her words...

My plot was ingeniously simple...

When Linda least suspected, I walked right up and

challenged her to name tones for me—*by ear*.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her. Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play. (She'll never guess F#, I thought.)

I had barely touched the key.

"F#," she said. I was astonished.

I played another tone.

"C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was AMAZING.

"Sing an E#," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—and she was right on!

Now I started to boil.

I called out more tones, trying hard to make them increasingly difficult. But she sang each note perfectly on pitch.

I was totally boggled. "How in the world do you do it?" I blurted.

"I don't know," she sighed. And that was all I could get out of her!

The dazzle of Perfect Pitch hit me like a ton of bricks. My head was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.



"How in the world do you do it?" I blurted. I was totally boggled. (age 14, 9th grade)

I couldn't figure it out...

"How does she DO it?" I kept asking myself. On the other hand, why can't *everyone* recognize and sing tones by ear?

Then it dawned on me. People call themselves *musicians* and yet they can't tell a C from a C#?? Or A major from F major?! That's as strange as a portrait painter who can't name the colors of paint on his palette! It all seemed odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it out for myself. With a little sweet-talking, I'd get my three brothers and two sisters to play piano tones for me—so I could try to name them by ear. But it always turned into a messy guessing game I just couldn't win.

Day after day I tried to learn those freaking tones. I would hammer a note *over and over* to make it stick in my head. But hours later I would remember it a half step flat. No matter how hard I tried, I couldn't recognize or remember any of the tones by ear. They all started to sound the same after awhile; how were you supposed to know which was which—just by *listening*?

I would have done anything to have an ear like Linda. But now I realized it was way beyond my reach. So after weeks of work, I finally gave up.

Then it happened...

It was like a miracle... a twist of fate like finding the lost Holy Grail

Once I stopped *straining* my ear, I started to listen *NATURALLY*. Then the simple secret to Perfect Pitch jumped right into my lap.

Curiously, I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch*, colors of

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sound. They had always been there. But this was the first time I had ever really "let go"—and *listened*—to discover these subtle differences.

Soon—to my own disbelief—I too could name the tones by ear! It was simple. I could hear how F# sounds one way, while Bb has a *totally different sound*—sort of like "hearing" red and blue!

The realization struck me: **THIS IS PERFECT PITCH!** This is how Bach, Beethoven, and Mozart could mentally envi-

sion their masterpieces—and know tones, chords, and keys—all by ear!

It was almost childish—I felt sure that *anyone* could unlock their own Perfect Pitch with this simple secret of "Color Hearing."

Bursting with excitement, I told my best friend, Ann (a flutist)

She *laughed* at me. "You have to be *born* with Perfect Pitch," she asserted. "You can't develop it."

"You don't understand Perfect Pitch," I countered. I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized she had also gained Perfect Pitch.

We became instant celebrities. Classmates loved to cat. out tones which we would then magically sing from thin air. They played chords for us to name by ear. They quizzed us on what key a song was in. Everyone was fascinated with our "supernatural" powers, yet to Ann and me, it was just normal.

Way back then, I never dreamt I would later cause such a stir in the academic world. But as I entered college and started to explain my discoveries, many professors *laughed* at me.

"You must be *born* with Perfect Pitch," they'd say. "You can't develop it!"

I would listen politely. Then I'd reveal the simple secret—so they could hear it for themselves. You'd be surprised how fast they changed their tune!

In college, my so-called "perfect ear" allowed me to skip over two required music courses. Perfect Pitch made everything easier for me—my ability to perform, compose, arrange, transpose, improvise, and even sight-read (because, without looking, you're sure you're playing the correct tones). And because my ears were open, music just seemed richer.

I learned that music is definitely a **HEARING** art.

Oh, you must be wondering: *whatever happened with*

Linda? Excuse me, I'll have to backtrack . . .

It was now my senior year of high school. I was nearly 18. In these three-and-a-half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. And I had. But my youthful ambition wasn't satisfied. I needed one more thing: to *beat Linda*. Now was my *final chance*.

The University of Delaware hosts a performing music festival each spring, complete with judges and awards. To my horror, they scheduled me that year as the *grand finale* of the event.

The fated day arrived. Linda gave her usual sterling performance. She would be tough to match, let alone surpass. But my turn finally came, and I went for it.

Slinking to the stage, I sat down and played my heart out with selections from Beethoven, Chopin, and Ravel. The applause was overwhelming.

Later on, I scoured the bulletin board, searching for our grades in the most advanced performance category. Linda received an A, which came as no surprise. I scored an A+.

Sweet victory was music to my ears—mine at last!

Join musicians around the world who have already discovered the secrets to Perfect Pitch.

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- "Someone played a D major chord and I recognized it straight away. S.C., bass
- "Thanks...I developed a full Perfect Pitch in just two weeks! It just happened like a miracle" B.B., guitar/piano
- "It is wonderful. I can truly hear the differences in the color of the tones." D.P., student
- "I heard the differences on the initial playing, which did in fact surprise me. It is a breakthrough." J.H., student
- "It's so simple it's ridiculous. M.P., guitar
- "I'm able to play things I hear in my head. Before, I could barely do it." J.W., keyboards
- "I hear a song on the radio and I know what they're doing. My improvisations have improved. I feel more in control." I.B., bass guitar
- "It feels like I'm singing and playing MY notes instead of somebody else's—like music is more my own." L.H., voice/guitar
- "What a boost for children's musical education." R.P., music teacher
- "I can identify tones and keys just by hearing them and sing tones at will. When I hear music now it has much more definition, form and substance. I don't just passively listen anymore, but actively listen to detail." M.U., bass
- "Although I was skeptical at first, I am now awed." R.H., sax
- "It's like hearing in a whole new dimension." L.S., guitar
- "I started crying and laughing all at the same time." J.S., music educator
- "I wish I could have had this 30 years ago!" R.B., voice
- "This is absolutely what I had been searching for!" D.F., piano
- "Mr. Burge—you've changed my life!" T.B., student
- "Learn it or be left behind!" P.S., student

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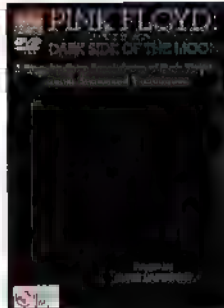
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Words and Music by **Atreyu** * Transcribed by **Jeff Perrin**

All guitars are in drop-D tuning down one whole step (low to high, C G C F A D).

Bass tuning (low to high): C G C F.

All music sounds in the key of C minor, one whole step lower than written.



A Intro (0:00)

Moderately ♩ = 44

Gtr 1 (elec w/dist.)

1

N.C. (D5)
[Gtr. 3 w/fdbk (pitch, A)]
P.M. ~~~~~

Bass (synth arr. for bass)

(bass gtr.) w/pick

Measures 1-4 of the Intro. Gtr 1 plays a series of notes: 0, 17, 0, 0, 8, 5, (5), 5, 8, 7, 6, 8, 10, 8, 10, 8. Bass plays a synth arrangement for bass.

3 [Gtr. 4 w/fdbk (pitch: D)]
(repeat previous bar)

P.M. ~~~~~

[Gtrs. 3 and 4
end fdbk.]
P.M. ~~~~~

Gtr 2 (elec w/dist.)

Bass (repeat previous bar)

*repeat previous chord

Measures 3-4. Gtr 2 plays a series of notes: 0, 0, 8, 5, (5), 5, 8, 7, 0, 0, 0, 0, 0, 0, 3. Bass repeats the previous bar.

N.C. (D5)
Rhy. Fig. 1

Gtrs. 1 and 2

5 P.M. ~~~~~

D5 F5
end Rhy. Fig. 1

P.M. ~~~~~ P.M. ~~~~~ *PH

Bass Bass Fig. 1

*Punch harmonic is on sixth string and played by Gtr. 1 only. Gtr. 1 plays chord w/o vibrato

end Bass Fig. 1

Measures 5-8. Gtrs 1 and 2 play a series of notes: 0, 0, 8, 5, (5), 5, 8, 7, 0, 0, 0, 0, 0, 0, 3. Bass plays a series of notes: 0, 0, 3, 0, (0), 0, 3, 8, 3, 5, 3, 5, 3. Gtr 1 plays a chord w/o vibrato.

The Pedals That Make The Tone

unsettling of times Today I become the bull (become the bull) 2nd time, skip ahead to [E]

C5 G5 Bb5 D5 C5 G/B

Gtr 3
Gtr. 3 plays Riff A (see bar 22)
Gtrs. 1 and 2

23

Bass

[D] 2nd Verse (1-13)

There is so much at stake

N.C. (D5) D5 F5 D5
P.M. P.M. P.M. Rhy. Fig. 3
P.M.

I stumble I lose my place Pride and arrogance surrounded by sin

29

end Rhy. Fig. 3

Destiny takes its hold Fight it or let it go

D5
Gtr 1 plays first two bars of Rhy. Fig. 1 (see bar 5)
Gtr. 2 plays Rhy. Fig. 3 (see bar 28)

32

but I choose how today will end

go back to [C] Chorus

34

Gtr P.M. P.M. (w/panning and phaser effect,)

Gtr 2
P.M.

Bass

"BECOMING THE BULL"

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E (1:56)

Today

I become

the bull
(become)

the bull)

Bb5

D5

C5

G/B

Gtr. 3 plays Riff A (see bar 22)

Gtr. 4 plays Fill 2

Gtrs. 1 and 2

37

Bass

F (2:01)

(w/half-time feel)

Bb5

Dm(add9)

Bb sus2

Dm

39 Gtr. 1 (w/Bow)

Gtr. 2 (w/clean tone)

Bass (w/chorus effect)

G Bridge (2:11)

But this walk

can get lonely

I lose myself

inside

my head
(inside my head)

my head)

Bb sus2

Dm(add9)

Bb sus2

Dm b6

Dm

Gtr. 2
let ring throughout

Bass

No one can touch you when

you're outside staring in

Remove myself from this rat

Bb sus2

Dm(add9)

Bb sus2

47 Gtr. 1

Gtr. 2

Bass

H (2:31)

50 **rac9**
Dmb6 **N.C.** **D5** **F5**
(discontinue E Bow use,)

53 **Yeah**
Gtrs 1 and 2
P.M.

56 **D5**
P.M.

I Breakdown (2:52)

Back and forth **a struggle consumes us all** **Trying to keep a level head**
(piano arr. for gtr. w/clean tone) **Gtrs. 1 and 2**
(synth arr. for bass gtr.)

Fall 2 (1:56, 3:12)
Bb5 **D5** **C5** **G/B**
Gtr 4

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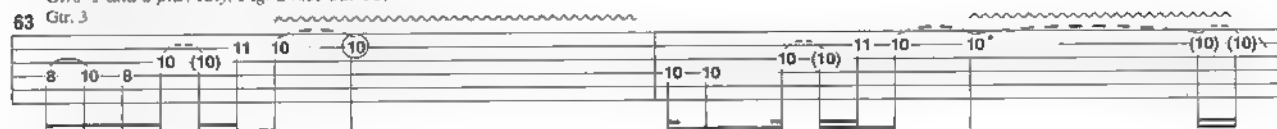
J (3:12)

Today I become the bull

Bb5 D5 C5 G5

Gtr. 4 plays Fill 2 simile
Gtrs. 1 and 2 play Rhy. Fig. 2 (see bar 18)

Gtr. 3



Bass plays Bass Fig. 2 simile (see bar 18)

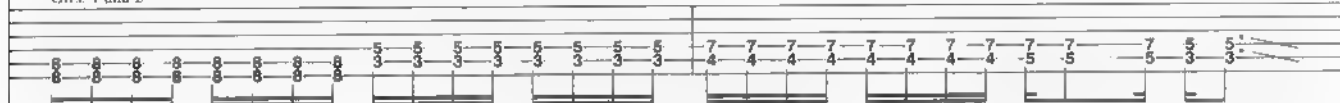
Today I become the bull

Bb5 C5 A/C# w/bar D5 C5

65 Gtr. 3



Gtrs. 1 and 2

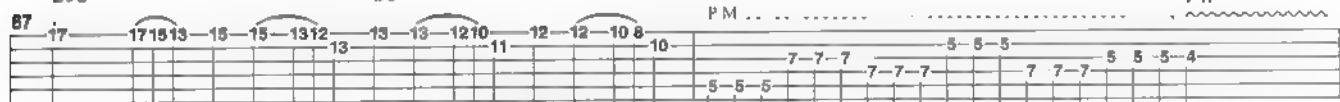


Bass



Today I become the bull

Bb5 D5 C5 G/B PH



P.M. P.M. P.M. P.M. P.M. P.M.



K Outro (3:27)

Gtr. 1

Rhy. Fill 1

P.M.

Gtr. 1 plays Rhy. Fill 1

Gtr. 2

Rhy. Fill 2

P.M.

P.M. P.M.



Today I've become the bull

Gtr. 2 plays Rhy. Fill 2 (see bar 70)

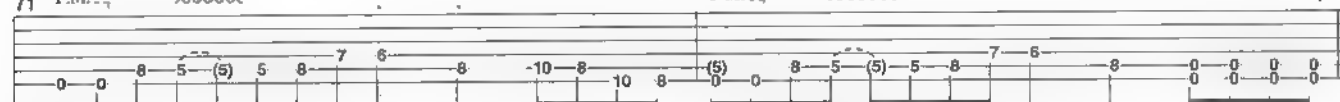
Gtr. 1

P.M.

P.M.

D5

P.M.



Bass



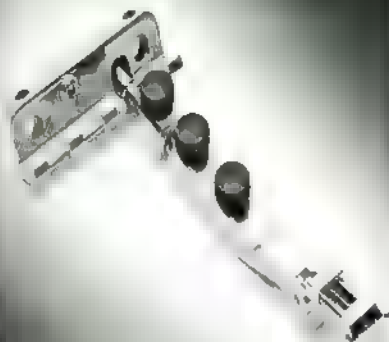
*Gtr. 2 plays note in parenthesis (w/o P.M.)

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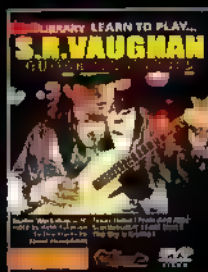
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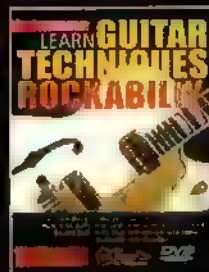
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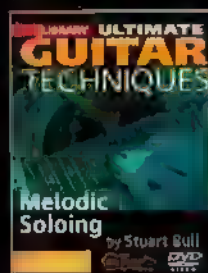
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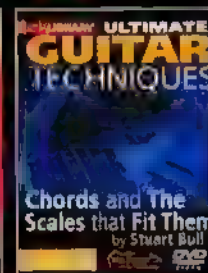
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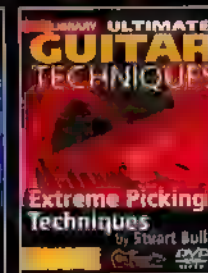
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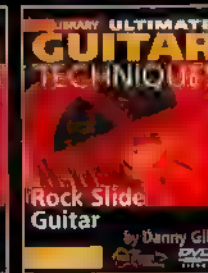
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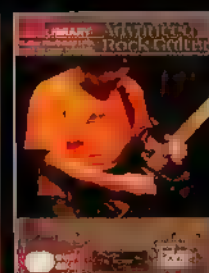
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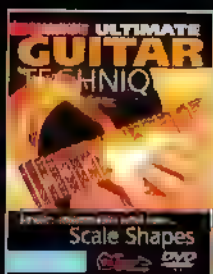
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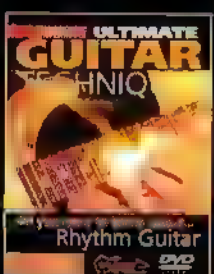
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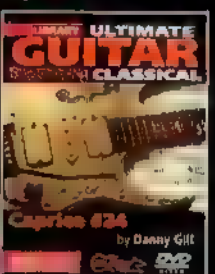
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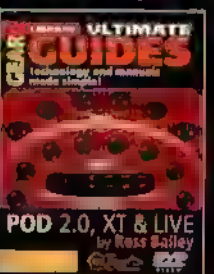
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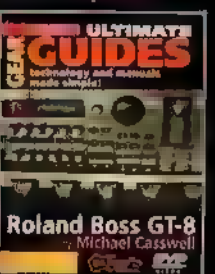
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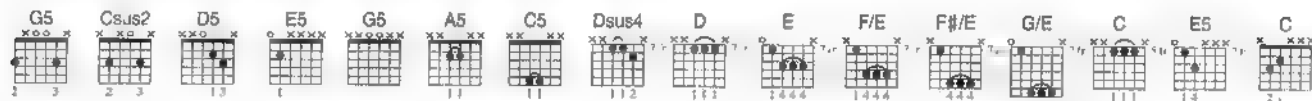
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Moderately Fast ♩ = 130

G5 Csls2 D5

One two three four

1 Gtr. (elec. w/dist.) w/fbk. dip w/bar

Bass

Coh
Koo

7

N.C (A5)
Rhy. Fig. 1

G5 A5

C5 Dsus4 D

(A5)

G5 A5

C5 Dsus4 D

end Rhy. Fig. 1

PM

P.M.

P.M.

P.M.

P.M.

3 0 3 3 0 0 2 (2) 3 7 5 0 8 7 7 (7) 7 0 0 10 3 0 3 3 0 0 0 2 (2) 3 7 5 0 8 7 7 (7) 7 0 0 7

3 5 5 5

3 5 5

yeah

Oh oh oh...

QW

(A5)	G5	A5	C5	Dsus4	D
------	----	----	----	-------	---

(A5) G5 A5 C5 D8Js4 D

Gtr plays Rhy. Fig. 1 twice (see bar 7)

Gtr substitutes **Fill 1** second time (see below)
Bass substitutes **Bass Fill 1** second time (see below)

11 **BASS** *Bass substitutes Bass Fill 1 second time (see below).*

[illegible]

I'm feelin' over fine and I'm speedin' down that line

H Interlude (1 15)

(3rd time) Woo woo

I Guitar Solo (1.29)

NC (B5)

(G5)

wide *ib*

let

(F5)

47

wide to
let
roll...

PM PM PM

3 3 3 3 3 0 1-2 3 3 3 3 2 (2) 3-5 7 5 7 1 1 0 0 (0) -1 2 3

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Handwritten guitar tablature for the song "Go Back to Back" by The B-52's. The score is written on two staves. The top staff contains chords (Bb5), (C5), (D5), and E5, with lyrics "Ow ow..." and "Yeah yeah...". The bottom staff contains lyrics "let ring..." and "front pick". The tablature includes fret numbers, bar lines, and a "go back to B" instruction at the end.

becoming gradually slower

bye bye Oh yeah Somebody get me a doctor
Ooh ooh Somebody get me a doctor Ah yeah

(A5) G5 A5 C5 Dsus4 D (A5) G5 A5 C5 Dsus4 D5

(play 3 times)

The image shows a musical score for guitar. The top system includes lyrics and guitar-specific instructions like 'PM' (palm mute) and 'play 3 times'. The bottom system shows a fretboard diagram with fingerings and a circled '5' at the end.

Freely

Ooh Somebody give me a shot

60

fdbk.

pitch A

C (A5)

5 3 5

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answers that I wanted. Yesterday I found your book at a local music store and sat down with my guitar on my lap and a yellow highlighter pen in my hand. All of a sudden all of the pieces that I have been struggling with came together. I am so excited about what your book is showing me. I want to shout to the world that 'I am understanding it!' As soon as I devour this book I'll be back for more. Thank you, thank you, thank you." Suzanne Chimenti Damascus OR

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Jonathan O via the internet

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"T.N.T." AC/DC

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Words and Music by Ronald Scott, Angus Young and Malcolm Young * Transcribed by Jeff Perrin

NOTE: Recording sounds slightly flat of concert pitch. To play along, tune all strings accordingly.



A Intro (0:00)

Moderately ♩ = 126

E5

Gtrs. 1 and 2 (elec. w/dist.)

(ol oi oi oi oi 1. See me ride
E5 G5 A5 E5 G5 A5 E5

Rhy. Fig. 1

Gtr. 1 (Malcom Young)

*don't sing 2nd time

B Verse (0:23, 1:21)

dirty out of the sunset on your I'm color a TV screen
and mean G5 A5 mighty unclean E5 I'm a wanted G5 A5 man E5

Rhy. Fig. 2

Gtr. 1

Bass plays Bass Fig. 3 twice on 2nd verse (see bar 34)

Out for all that I can get If you know what I mean So
Public enemy number one understand G5 A5 E5

Women to the left of and me Ain't
lock up your daughter G5 A5 and lock up your wife E5 Lock up your back the door right run for your life E5

Gtr. 1 plays Rhy. Fig. 2 twice (see bar 9)

Bass substitutes Bass Fig. 3 1 1/2 times on 2nd verse (see bar 34)

got no gun ain't got no knife Don't you start no fight 'Cause I'm
The man is back in town So don't you mess around 'Cause I'm

G5 A5

E5

G5 A5

Rhy. Fill 1.

Gtrs. 1 and 2*

21

*Gtr. 2 Angus Young

Bass Fig. 1.

**Note in parentheses played first time only

C 1st and 2nd Choruses (0:55, 1:53)

T. N. T. I'm a dynamite power load
A5 N.C (G5) E5

I. T. N. T. and I'll win the fight
A5 N.C.(G5) E5

26

Bass Fig. 2

2. T. N. T. watch me explode
A5 N.C (G5) E5 G5 A5

2nd time, skip ahead to E

30

Gtr. 3 (elec. w/dist.) (Angus)

Gtrs. 1
etc. 2

Bass

D Interlude (1:13)

go back to B Verse

E5 G5 A5
Gtrs. 1 and 2 play Rhy. Fig. 1 (see bar 5)

E5

G5

A5

2. I'm
E5

34

Gtr. 3
w/slight fdbk

Bass
Bass Fig. 3

end Bass Fig. 3

E (2:09)

*A5

Gtr 3

F Guitar Solo (2:11)

E5

G5

A5

Gtrs. 1 and 2 play Rhy. Fig. 1 (see bar 3)

E5

G5

A5

Gtrs. 1 and 2 play Rhy. Fig. 2 twice (see bar 9)

38

*Gtrs. 1 and 2 let A5 chord ring from previous bar (see bar 30)

Bass

E5

G5

A5

E5

42

G5

A5

Gtrs. 1 and 2 play Rhy. Fill 1 (see bar 23)

45

G 3rd Chorus (2:28)

T. N. T.

(ol)

(ol)

(ol)

T. N. T.

I'm dynamite

(ol)

(ol)

(ol)

T. N. T.

And I'll win the

(ol)

(ol)

(ol)

T. N. T.

I'm a power

(ol)

(ol)

(ol)

A5 N.C (G5) E5

A5 N.C (G5) E5

48

Gtrs. 1 and 2

(play 4 times)

2

(play 3 times)

Bass plays Bass Fig. 2 (see bar 26)

T. N. T.

A5 N.C (G5)

E5

watch me explode

G5

A5

52

Gtrs. 1 and 2

Bass

E
Gtr. 3

55 E Gtr. 3 F5 F#5 G5

Gtrs. 1 and 2

Bass

59

G#5 A5 Bb5 B5 C5 C#5 D5 D#5 E5 F5 F#5 G5

6 7 8 9 10 11 12 13 14 15 16 17

4 5 6 7 8 9 10 11 12 13 14 15

63

G#5 A5 A#5 B5

Freely

Gtrs. 1 and 2 w/random tremolo picking of notes up and down low E string

Gtr. 2 w/random feedback

Gtr 1

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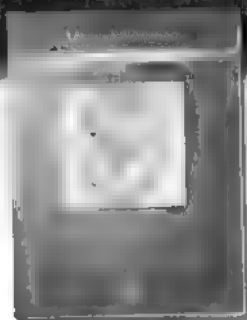
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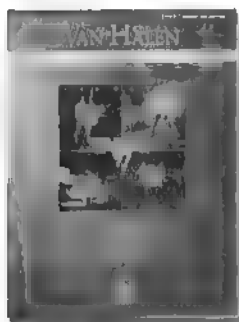
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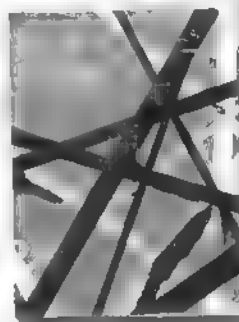
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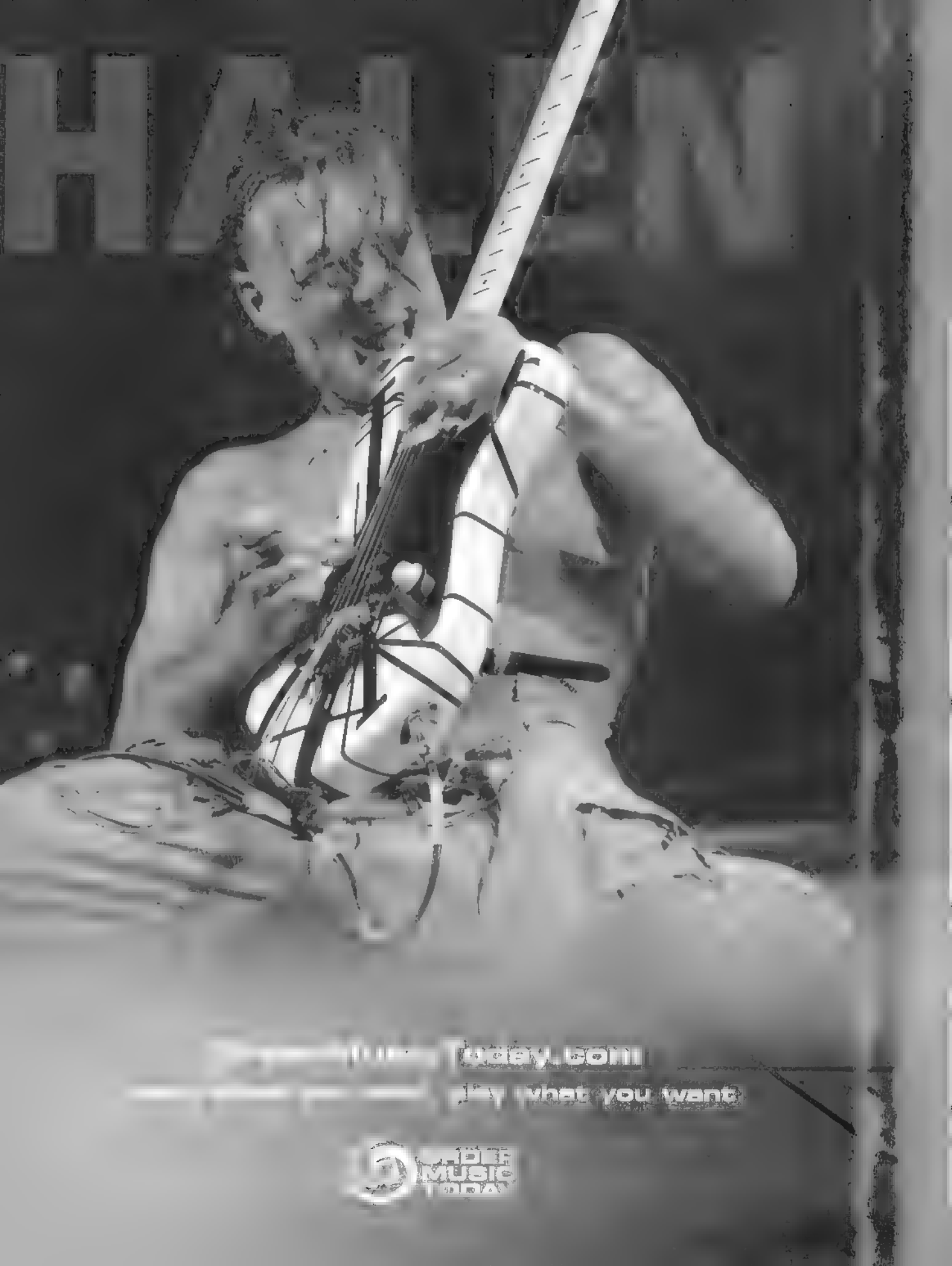


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THE GUITARIST'S GUIDE TO **DIGITAL RECORDING**

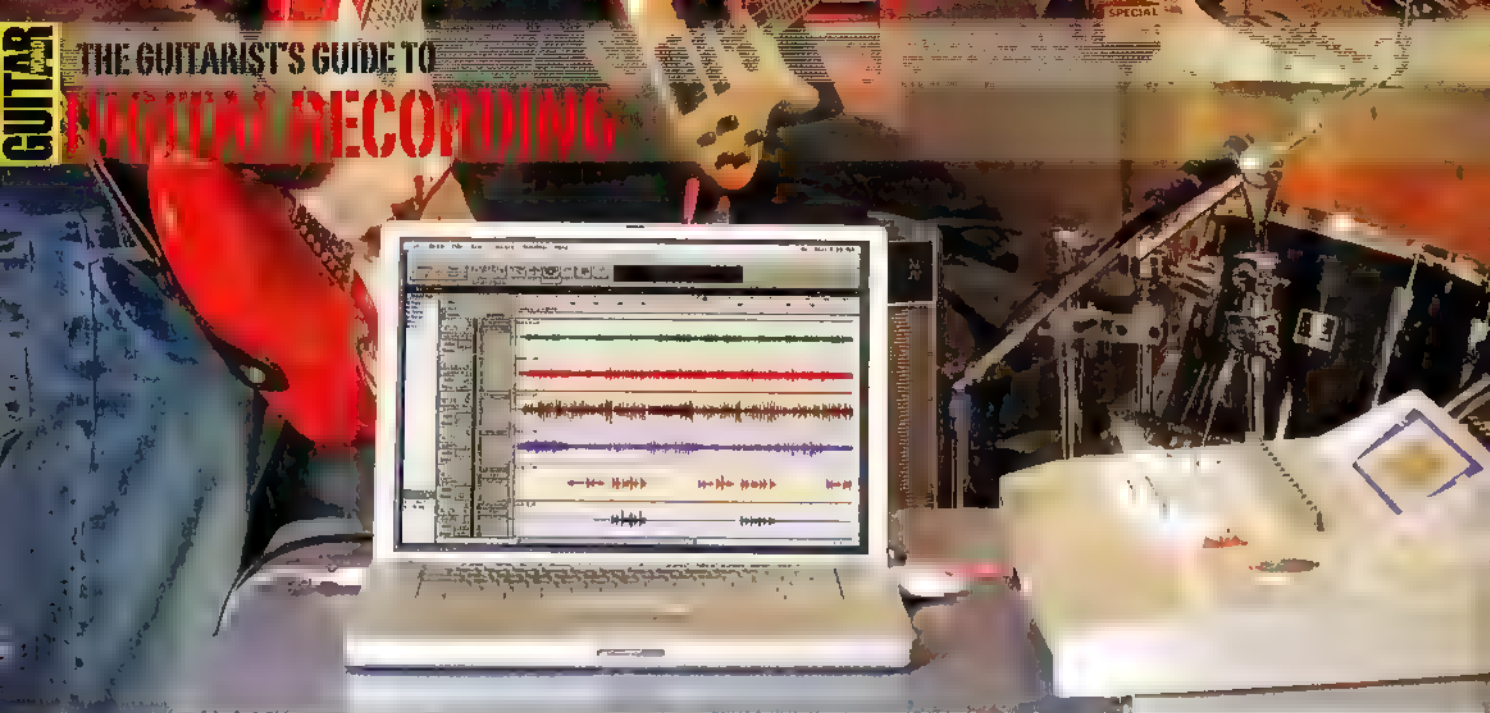
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YOU NEED TO
GET STARTED**

**GW EDITORS PICK THE
COOLEST GEAR FOR
RECORDING GUITARISTS**



SOUND ADVICE

WHAT EVERY GUITARIST SHOULD KNOW ABOUT PLANNING AND PURCHASING A HOME DIGITAL RECORDING SYSTEM. BY CHRIS GILL

IN THE NOT-TOO-DISTANT dark ages of recording, only the biggest commercial studios could afford digital recording technology. Those daring pioneers who recorded music at home had to get by with four-track cassette studios, or cash in their life savings for a decent eight-track reel-to-reel tape unit, a pro-quality mixer and some outboard gear. While it wasn't impossible to make recordings at home that sounded similar to those produced by the big boys, it required considerable skill, ingenuity, patience and funds to get even close to the same ballpark.

Today, the playing field is more level than ever, thanks to that great liberator, the computer. Affordable computers and software provide everyone from serious home recording experts to casual enthusiasts with the same technology and tools used by pro studios. Capabilities that were once the exclusive domain of expensive commercial facilities—like the ability to record 24 or more tracks, automated mixing and pristine digital sound—are readily available to anyone with a little cash (or credit).

Computer-based recording systems have a great advantage over traditional systems in that they can be tailored to fit your individual needs and budget. Better still, as your needs grow, you can expand your system by adding additional RAM, software, processing cards and so on.

In choosing a system, you must consider two factors: the computer itself and the DAW (digital audio workstation) software. This presents a

cagey “chicken or egg” situation familiar to most entry-level buyers: should you choose a computer system first and then look for compatible software, or should you first determine which DAW software is best suited to your needs and then choose your computer appropriately?

I recommend the latter approach. The DAW software you choose will be the focal point of your recording system, and what you can or cannot do with it depends on the choice you make. Software packages have very specific requirements, so it's better to choose your DAW first and then look for a computer that supports the required operating system, CPU speed and RAM capacity to operate the DAW. If you choose the computer first and then go looking for a compatible DAW, you may have to settle for software that's less than ideal for you.

OK COMPUTER

BECAUSE MUSIC SOFTWARE almost always seems to exist on the bleeding edge of technology, chances are that your current computer—the one that your parents bought you four years ago and that you now use mainly to post rude messages on the *Guitar World* forum or download torrents of Winger bootlegs—just isn't up to snuff and can't handle the load of running recording software without hacking and wheezing like your grandpa bum-rushing the buffet at Red Lobster. While it might be tempting (and economically prudent) to use your current computer as the base for your home recording system, it's advisable to pur-

chase a separate computer to handle recording applications exclusively. You don't want those viruses acquired through email or web downloads to destroy the album you've nearly completed, so it's better to keep a separate system for recording that's squeaky clean and not cluttered with unnecessary applications and extensions that can cause conflicts, crashes and other headaches.

Since day one, the big question for computer buyers has been “Mac or PC?” Even though today's Macs feature Intel chips and are more like PCs than ever, there is still enough difference between Macs and PCs to influence your selection of one over the other. Cross-platform-compatible (i.e. compatible with both Mac and PC) DAW software packages abound, but many leading DAWs still are available for only one system or the other, so you may still be forced to choose sides.

MAC ATTACK

APPLE MACINTOSH COMPUTERS have remained the preferred choice of professionals for many years, but they're also great for beginners because you can choose a system without being subject to the seemingly endless, confusing options that characterize PC systems. Apple offers one operating system (currently Mac OS X 10.4 “Tiger,” although 10.5 “Leopard” is on its way), and the selection of CPUs has been streamlined to five “families”: the Mac Pro, the iMac and Mac mini desktop units, and the MacBook and MacBook Pro laptops.

version 6



Also Available
Live 6 LE
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This is Live 6, the latest version of Ableton's award-winning software that composers, producers, DJs and musicians worldwide have taken to heart. Live now includes a versatile, comprehensive collection of sounds ready to play and inspire - from faithfully sampled acoustic and electric instruments to impressive electronic creations. Pre-configured controls let you play expressively without worrying about technical intricacies, or, if you prefer, you can dig deeper and explore endless possibilities for creating your own unique and personal sounds.

Check it out at www.ableton.com.



Serious pro users (and pro wannabes) should consider a Mac Pro for its speed and expansion capabilities (up to 16GB RAM, three PCI Express slots), but this also comes at a rather steep entry price: the Mac Pro starts at \$2,499, and a monitor is not included. The iMac is a much more affordable alternative, starting at \$1,199 (which includes a built-in monitor and sleek, compact styling), but its expansion capabilities are much more limited. For example, it supports only up to 4GB of RAM, and it does not have an extra PCI slot for installing processor cards. Many Mac-compatible DAW software programs will run on the very affordable and compact Mac mini (\$599 to \$799, monitor not included), but this system is even less expandable than the iMac, so it's not the best choice if you want a system that grows along with your needs.

If you prefer to work on the go or need a computer to double as a live performance tool, Apple's MacBook Pro and MacBook will fulfill that requirement nicely. The MacBook Pro (\$1,999 and up) is the preferred choice of professionals, providing speed and performance comparable to many desktop units. The MacBook Pro also includes an ExpressCard/34 slot, which provides a "gateway" to pro audio hardware such as audio converters and processors that were previously the exclusive domain of desktop systems. The MacBook (\$1,099 and up) may not be as flexible, but its performance is robust enough to run many DAW software programs without a hiccup.

One great benefit of all Mac computers is that they come bundled with iLife software, which includes GarageBand 3 music recording software. While not as sophisticated as the leading DAW packages, GarageBand 3 lets you record up to nine individual audio tracks and provides an outstanding selection of effects processors, including a variety of amp models. And because you can export your creations to other music software programs, like Apple's Logic, you can start capturing your ideas now while you save for the software of your dreams.



Alienware (left) and MusicXPC systems

PC EDUCATION

PCs OFFER BUYERS much more flexibility when it comes to selecting operating systems and hardware options for a home studio. But while PCs are typically cheaper than comparable Mac systems, novices may have difficulty determining if the PC they want to buy fully meets the system requirements needed to operate their preferred DAW software package. Before you skip off to Dell.com or your local HP dealer, you'll need to do a lot of research in advance to make sure that you come home with a computer that is right for your studio.

Fortunately, several companies offer pre-configured systems that are set up specifically for music applications and often even come bundled with pre-installed DAW software and effect plug-ins. This is a great solution for those who want to do "one-stop" shopping, but be aware that these preconfigured systems can often end up costing as much or more than similar Mac systems. Alienware, MusicXPC, Rain, Sweetwater and Terra Digital Audio are just a few of the companies that offer systems optimized for recording applications, and most also offer support from a staff that fully comprehends the unique needs of musicians—something you won't get from your local computer store.

While many PCs come preloaded with Windows operating system software, make sure that the operating system you need to run your DAW software is offered on your PC, or you will need to purchase it separately. Most computer resellers offer you a choice of operating systems, so do your research before making your commitment! Microsoft offers

numerous variations of Windows operating software, but many DAW software packages work with only a few of them. For that matter, only a handful of DAW programs are compatible with the new Windows Vista operating system, although that situation will improve over the next few months (or years). Currently, Windows XP is the leading operating system for most music recording applications, and many applications will also run with Windows ME, 98, 2000 and Windows 2003.

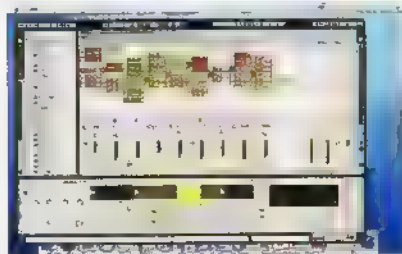
Another crucial consideration is the type of processor in the PC. Common processor choices include products made by Intel (Celeron, Core 2, Pentium and, for laptops, Centrino) and AMD (Athlon XP, Athlon 64). Again, make sure that the processor installed in the computer you choose is compatible with the DAW software you want to use (another reason to select your preferred DAW software before you choose the computer). It's best to get the most powerful processor you can afford and not settle for a cheaper one that meets only your software's minimum requirements. After all, your own "minimum requirements" will certainly change over time, and a slower processor may not be able to keep up.

MAX HEADROOM

NO MATTER WHETHER you choose a Mac or PC, you'll need to budget additional bucks for add-ons that may not come with most standard systems. First, you'll need to increase the computer's RAM capacity to a minimum of 1GB to satisfy the needs of today's processor-intensive audio applica-



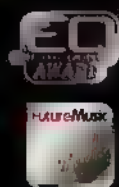
Apple Mac Pro and MacBook models



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tions; 2GB or 4GB of RAM is even better, and maxing out your computer to its full RAM capacity is best.

Next, you'll need to consider purchasing a powered USB and/or FireWire hub if your computer doesn't come with an ample supply of USB and FireWire ports. Many plug-ins and applications require USB keys (and different software can require different kinds of keys), making it easy to fill up your available ports before you've even connected your audio interface. A FireWire hub comes in handy when you want to add FireWire hard discs to your system (and you will because you'll fill up your first hard disc quicker than you think), along with the growing variety of high-quality FireWire-compatible peripherals such as effect processors and audio interfaces.

While the computer you purchase may come with a high-capacity hard drive, you'll want to add another internal or external hard disc to your system. For optimum performance and fewer chances of crashes, it's best to dedicate the primary internal drive to running your system, DAW and plug-in software while burning audio onto a separate drive. This will allow you to record and playback more tracks simultaneously, and it also enables your system to operate faster and more efficiently. High-speed (7,200 rpm or faster) FireWire hard drives, such as those offered by Glyph, are best for audio applications.

HARD FACTS ABOUT SOFTWARE

WHEN CHOOSING WHICH DAW is right for you, it's a good idea to ask other musicians what they use, but don't be blinded by their fervor—make sure you find out which DAW is right for you. It's very easy to be impressed by features that you'll never use, and to overspend as a result. It's also easy to be overly thrifty and throw away money on a simplified DAW that you'll outgrow in a few months.

The first issue to take into consideration is how you plan to work. Are you going to record alone? You may be able to get by with a DAW that lets you record a maximum of just two tracks simultaneously. Do you plan to record a full band? In that case, you won't want to settle for a DAW that records less than eight tracks at the same time. If you're recording basic rock tracks with vocals, guitar, bass and drums, 24 tracks should be sufficient, but if your arrangements are more complex, you'll probably prefer a DAW that provides 40 or more tracks to work with. If you plan to program synth and drum tracks, you'll want flexible MIDI sequencing capabilities, but if you're working entirely with

live instruments and microphones, you may not need any MIDI sequencing at all.

Also, consider how you prefer to create music. Do you compose music using prerecorded loops and build arrangements by cutting and pasting various sections together? In that case, you may find the flexibility of a loop-based sequencer like Ableton Live or Sony ACID Pro to your liking. Are you an old-school recording engineer who prefers to work in a linear fashion, like when you used to work with a tape machine? Then you might find a program like Bias Deck

more suitable. Do you like to record basic tracks at home and then take your recording into a pro studio for recording drums and vocals and completing the final mix? In that case, Pro Tools is probably your best bet, as it has become a standard in pro studios. In fact, you'd be hard pressed to find a studio that doesn't have a Pro Tools system.

It's also good to determine which optional plug-in software packages you can't live without before you commit to any particular DAW. There are numerous plug-in formats, but most DAWs support only a handful of them. For example, some plug-ins are only RTAS-compatible (Real Time Audio Suite), which means that they work solely with Pro Tools software. TDM (Time Domain Multiplex) and HTDM (Host Time Domain Multiplex) plug-ins work only with expensive Pro Tools HD systems. Audio Units (AU) and MAS (MOTU Audio System) plug-ins are Mac-compatible only, while DirectX is a PC plug-in format. VST (Virtual Studio Technology), RTAS and AS (Audio Suite) plug-ins are cross-platform compatible, which means they work on both PC and Mac.

Now is also a good time to decide whether you may want to add an external DSP (Digital Signal Processing) card or unit to your system. The Universal Audio UAD-1 and TC Electronic PowerCore processors provide a wide range of pro-quality plug-ins that work with the accompanying hardware installed. These units take a considerable load off your computer's internal processor, allowing you to maximize the amount of plug-ins you can use and the amount of tracks that can be recorded and played back at once. If you think you may want to go this route, make sure that the DAW you choose supports these units.

THE INS AND OUTS OF AUDIO INTERFACES

YOU MAY THINK that once you've purchased your computer system and DAW software, you're ready to start recording your masterpiece, but one other item is essential to complete the package: an audio interface. While most computers sold today include audio inputs and outputs, most aren't adequate for home recording applications. A piddly 1/8-inch input jack just isn't going to cut it if you have a low-impedance mic and you want to record vocals that sound better than an AM broadcast from a Mexicali

Recording software from Cakewalk, Digidesign, Apple and Ableton



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Digidesign Mbox2



pirate radio station.

The selection of audio interfaces on today's market is mind boggling. Audio interfaces are available in a variety of configurations—from cards that you install inside your computer to expensive, pro-quality rackmount units—and you can spend anywhere from \$29 for a compact bus-powered interface to more than \$10,000 for a modular AD/DA (analog-to-digital/digital-to-analog) converter that delivers pristine sound quality and unparalleled performance. Fortunately for those of us who don't have a major label funding our venture, the bulk of the products on the market are priced under \$1,000 and provide more than adequate performance.

Basically, there are four types of audio interfaces to choose from: USB, FireWire, PCI and cardbus/PCMCIA, the last of which is compatible with laptop computers only. USB interfaces are usually exceptionally affordable, and many of them can be powered by a USB bus. PCI and FireWire interfaces generally provide higher bandwidth and higher resolution, so they're better choices if ample inputs and outputs and optimum sound quality are of importance. A PCI card is a great choice if you want to save desktop space and you have available PCI slots in your computer. PCI cards generally cost less because you're not paying for the housing and power supplies that external units require.

Before you purchase an audio interface, make sure you've decided which DAW you are going to use. Some DAW software programs—particularly Pro Tools LE and M-Powered—work only with specific interfaces.

Also, consider how many inputs and outputs you are going to need. If you plan to do all of your mixing internally within your DAW software, two outputs should be sufficient, but if you plan to mix with an external mixer and outboard processors, you'll probably want an interface that can output eight or more audio sources simultaneously. Some interfaces include built-in microphone preamps and phantom power, and a few, like M-Audio's new NR10, combine an analog mixer and digital audio interface in one convenient package.

BRINGING IT ALL TOGETHER

WHILE YOU MAY save a few bucks buying your computer, software and peripherals from your local electronics super-warehouse or online discount outlet, it's a much better idea to

make your purchase from a music or pro audio dealer who can answer all of your questions and help you choose the system and setup that's right for you. Many of these dealers also provide classes and support that you won't get from retailers that specialize in computers only, and they understand the unique needs of home studio engineers.

Whether you're spending less than \$1,000 for a basic entry level recording system or emptying out your life savings for a five-figure pro setup, rest assured that the system you're purchasing is light years ahead of what was available just less than 10 years ago. As long as you avoid the urge to chase technology and keep up with the latest bleeding-edge developments, your investment will provide years and years of creative satisfaction. So choose wisely! 🎸

CROSS PLATFORMS (MAC AND PC COMPATIBLE)

Ableton Live 6
Digidesign Pro Tools HD,
Pro Tools LE, M-Powered 7.3
Line 6 Guitar Port Riff Tracker
Mackie Tracktion 3
Propellerhead Reason 3
Sonoma Wireworks Riffworks
Steinberg Cubase 4,
Cubase Studio 4, Cubase SX
Steinberg Nuendo
Steinberg Sequel

MAC

Apple GarageBand 3
(bundled with iLife 06)
Apple Logic Pro 7.2
Logic Express 2.0
Blas Deck 3.5, Deck LE 3.5
Cycling 74 Audial
MOTU Digital Performer 5

PC

Cakewalk Guitar Tracks Pro
Cakewalk Kinetic 2
Cakewalk Project
Cakewalk Sonar 6
(Home Studio, Home Studio XL,
Producer, Studio)
Image Line FL Studio 7
(Fruity, Producer)
Magenta SampleTime Professional
Magix Sequoia 9.0
PG Music PowerTracks
Pro Audio 11
Sony ACID Pro 6,
ACID Music Studio 6
Synapse Audio Orion Pro
Virtual Studio
Orion Platinum Virtual Studio

THE ALL-IN-ONE ALTERNATIVE

A GUIDE TO STAND-ALONE DIGITAL RECORDING WORKSTATIONS



Roland VS-2480CD



IT'S HARD TO imagine anyone not using a computer in this age of YouTube and iTunes. Fortunately, you can still enjoy the power of digital recording whether you're completely computer-phobic or don't feel like hauling around a laptop and a tangled mess of peripherals when you want to record on location. All-in-one multitrack digital workstations provide an excellent alternative to computer-based digital recording systems, and many of these products cost less than what you'd pay for just a computer itself—ideal for first-time buyers who want a quick, easy and affordable gateway into the world of digital recording.

Companies like Alesis, Boss, Fostex, Tascam, Yamaha and Zoom—all trusted names when it comes to pro recording—offer a wide variety of workstations with street prices less than \$1,000. These units all offer the convenience of true all-in-one operation, providing everything you need, such as built-in EQ, effects, hard drive storage, digital I/O converters and a mixer with faders. Some units, like the Boss BR-900CD and BR-1200CD, Tascam DP-01FXCD and Zoom HD8CD, even include a built-in CD burner. Most units priced under \$1,000 offer a maximum of 16 tracks, although the Tascam 2488mkII breaks the price barrier by providing 24-track recording for about \$900. Boss even makes digital recording workstations designed specifically for guitarists that boast amp modeling and instrument-level inputs.

If you can afford to pay more, you can get an impressive 24- or 32-track stand-alone digital recording system from Akai, Korg, Roland or Yamaha. These units deliver professional features such as motorized faders, built-in pro-quality mastering tools and connections for a mouse, keyboard and monitor for computer-style operation and detailed editing functions. Units like the Roland VS-2480 provide support for a wide variety of third-party effect plugins to offer flexibility similar to a computer-based system.

All-in-one digital recording workstations offer many benefits, such as exceptional portability and stable operation in "hostile" environments (such as recording live bands in clubs). If you don't need the advanced editing capabilities and enhanced visual feedback that computer systems offer, a low-cost workstation may be just right for you. However, note that most workstations aren't as flexible and expandable as even the most basic computer systems, so if you want a system that can grow along with you, or you know that 32 tracks just isn't enough, a computer may be a better alternative. —C.G.

Introducing the Sonic Cell, the newest innovation from Roland, that puts the legendary sound quality of a Roland synth on your desktop. The Sonic Cell is loaded with a generous set of Roland's famous Fantom chips plus two SRA expansion slots for even more sound set customization. Plus functions

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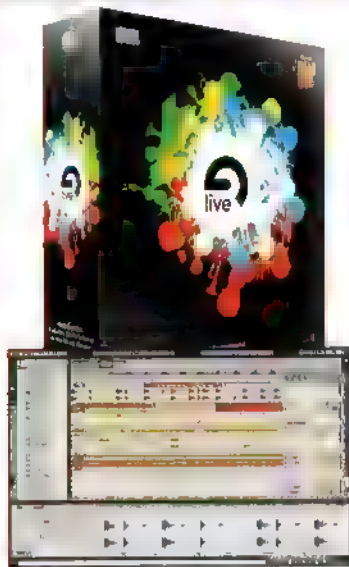


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FOR THE RECORD

OUR EDITORS SELECT THE COOLEST GEAR FOR RECORDING GUITARISTS.



Ableton Live

Ableton Live is the award-winning music production, songwriting and performance software employed by musicians, DJs and, most recently, seminal rock guitarist Pete Townshend. Says the Who's ax man, "As a composer I think Ableton Live has to be the software that has given me the most immediate way to write new things on a computer, rather than tape." That's because Live focuses on the entire musical process, from creation to production to performance. Rather than merely emulating a tape recorder, Live encompasses the entire creative process, allowing musicians to use it as a musical sketchpad, a full-featured recording studio or a performance instrument. A free downloadable demo is available at ableton.com.

List Price: \$599.00
ableton.com

Zoom

H4 Handy Recorder

The Zoom H4 Handy Recorder is a stereo recorder, a four-track recorder and an audio interface, all in a device that fits in a gig bag. The H4 lets you record 24-bit/96 kHz digital audio and preserve audio in the MP3 format with bit rates up to 320kbps. It has two studio-quality condenser microphones configured in an X/Y pattern for true stereo recording. Songwriters and guitarists can use the combination XLR-1/4-inch high-impedance phone inputs for vocals, guitars, bass or keyboards. The H4 also comes with Zoom's guitar and bass amplifier modeling effects and CuBase LE.

List Price: MAP: \$299.00
samsontech.com



Novation ReMOTE SL COMPACT MIDI controller

Novation's newest controller keyboard, the ReMOTE SL COMPACT with Automap Universal technology, provides an affordable route to automatic, instant and intelligent control of all major sequencers and all automatable plug-ins. A 144-character screen displays up to eight assigned parameters at once, allowing essential data to be laid out logically right before the user's eyes.

List Price: TBA
novationmusic.com



M-Audio

GuitarBox and GuitarBox Pro

GuitarBox and GuitarBox Pro offer a complete guitar studio in a box package, at a significant value. The systems fuse Pro Tools M-Powered music production software and the M-Audio Black Box amp modeler/recording interface and come with a collection of plug-ins perfect for recording guitarists. In addition to 45 DigiRack and Bomb Factory studio plug-ins, GuitarBox gives you the G-Rack bundle of five premium plug-ins (a \$2,125 value). GuitarBox Pro gives you everything the GuitarBox has to offer, plus another four premium plug-ins (a \$4,255 value). Both packages include extras, like a Pro Tools Method One instructional DVD and Digidesign's Xpand! advanced synthesis instrument with more than 1,000 presets.

List Prices: GuitarBox, \$495.95, GuitarBox Pro, \$695.95
m-audio.com



Earthworks DrumKit System

The Earthworks DrumKit System features high-definition drum microphones and comes in two models: DK25/R, for recording, and the DK25/L, for live sound. The mics are currently being used by drummers with Steely Dan, Joe Satriani, Dream Theater, Candlebox and Anton Fig, of the Late Show band, and they will provide stunning audible results on other instruments as well. To hear Earthworks' high-definition drum microphones for yourself, request the Free DrumKit Demo CD at earthworksaudio.com.

List Price: \$2,295
earthworksaudio.com

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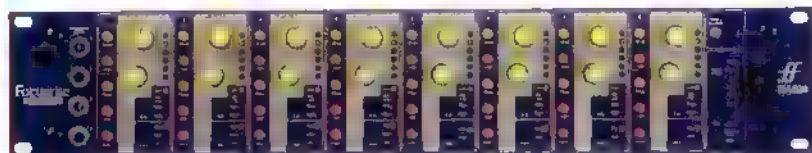
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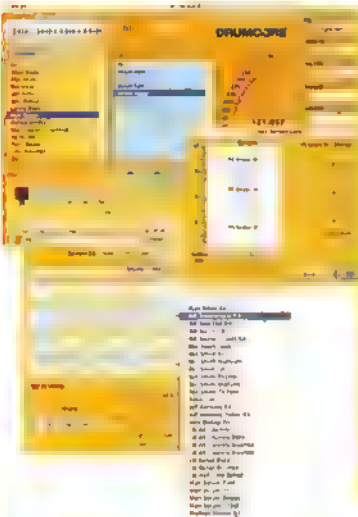
Focusrite

ISA 828 eight-channel mic preamp

Focusrite's new ISA 828 features eight original ISA transformer-based mic preamps in a single robust two-rackspace unit, offering a high-quality solution for close-miking a drum kit or recording an entire band. The back panel has a 25-pin D-Type connector, allowing the ISA 828 to be seamlessly integrated with Pro Tools HD. The optional eight-channel 192kHz AD Card embodies cutting-edge conversion technology, seated within Focusrite custom analog circuitry. Together with the ISA 828, it provides eight channels of A/D conversion, with noise at -122dB and jitter at less than 250 picoseconds.

List Price: TBA

focusrite.com



Submersible

DrumCore and DrummerPacks

DrumCore is award-winning drum software featuring grooves and drum kits by world-class drummers including Matt Sorum, Sly Dunbar and many others. Each includes audio and MIDI loops, fills and variations for many musical styles, plus a loop librarian and MIDI Instrument. Simply drag and drop beats into Cubase, Logic, Pro Tools and all popular recording software on Mac and PC. Submersible DrummerPacks are libraries of performances and sounds that are specific to one drummer and/or music style. They can be used to expand DrumCore's library and can now be used on their own with DrumCore LT, the free downloadable "Lite" version of DrumCore.

List Price: DrumCore, \$199.00; DrummerPacks, \$69.00 each. submersiblemusic.com



Cakewalk

Sonar Power Studio

Cakewalk's Sonar Power Studio is designed for guitarists who want the same production power found in professional studios. Sonar Power Studio is easy to set up and install, and the hardware offers premium preamps, a built-in analog limiter and a Hi-Z input for superior sound when recording guitar or bass. While most products in this price range ship with LE, or "lite," software, Sonar Power Studio includes the full version of the Sonar digital audio workstation and also comes with AmpliTube LE, which offers a wide-range of popular guitar amps and cabinets. Sonar Power Studio is perfect for any guitarist who travels, has limited recording space or needs a quiet solution for late-night recording. Choose from two versions: Power Studio 250 (USB) and 660 (FireWire).

List Price: MAP: Sonar Power Studio 250, \$449.00; Sonar Power Studio 660, \$599.00



Peterson

Peterson StrobeSoft virtual tuner

StrobeSoft is a virtual tuner that works with your computer or notebook to offer professional-level versatility at a budget price. With StrobeSoft, you can create instrument profiles for your instrument type and its selected tuning, including any transpose or drop settings. And because it can store unlimited instrument profiles, you can add new tunings and save them under your own custom names for quick recall between live sets onstage or in the studio. You can also use StrobeSoft's Visual Intonation Guide to intonate your guitars quickly and easily. In addition, you can optimize your tunings with Peterson's exclusive Sweetened Tuning presets that enhance your instrument's tone. StrobeSoft will be available as a VST/AU plug-in later this year.

List Price: \$149.99
petersontuners.com

Roland

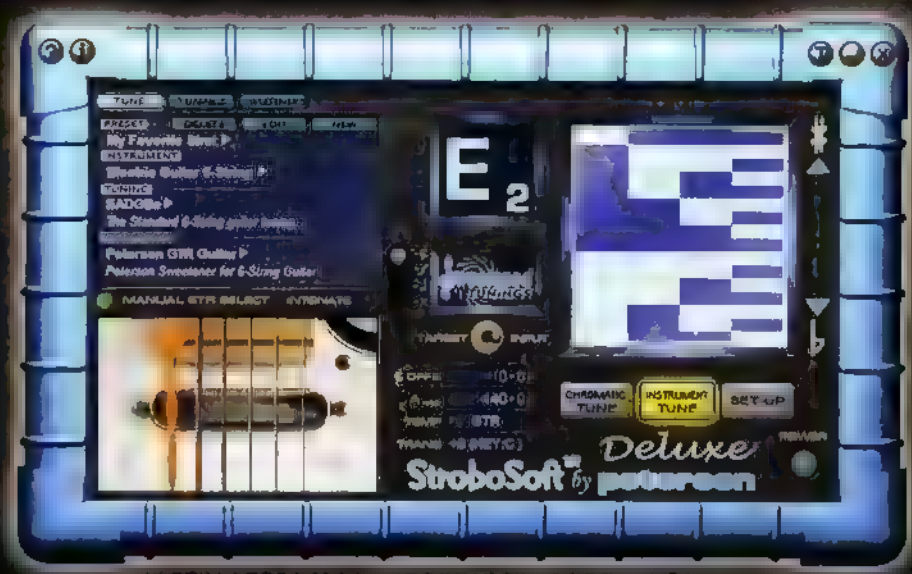
Micro BR

Meet the ultimate palmtop guitar companion and recording studio. Only slightly larger than an iPod, the tiny-yet-powerful Micro BR has four simultaneous playback tracks (plus 32 V-Tracks), MP3 compatibility, multi-effects, 239 rhythm patterns and a tuner. Other features include a dedicated guitar input, a microphone, a USB port for data transfer and an SD card slot for recording media (128MB card included).

List Price: \$319.50
rolandus.com



Have You Heard?



StrobeSoft™

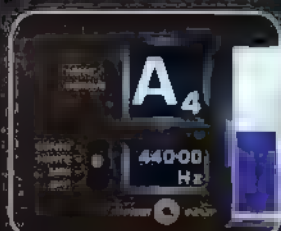
StrobeSoft Software Strobe Tuner for Mac / PC

Perfect tuning for instruments or samples can be made with razor-sharp precision using StrobeSoft's 0.1-cent accuracy borrowed from our legendary hardware tuner line.

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Standard chromatic tuning mode and innovative Instrument Mode provide professional tools for quick tuning or complete instrument set-ups.

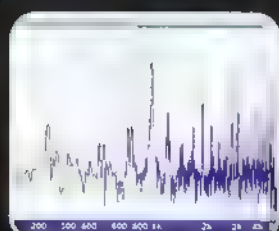
With more than 50 preset alternate tunings and unlimited capability to store your own presets, quickly dial in the tuning you need or compile play lists for studio sessions or your live shows.



Note/Octave window offers real-time response and multi-window (below) provides cent offset, Hertz value, and MIDI note number.



Store unlimited presets for all your instruments or create a preset for each song in your set to compile a set list for studio reference or tonight's gig.



Use the spectrum analyzer to view the fundamental note and its harmonics, view noise floors, or to help you isolate tuning issues. Oscilloscope also included.

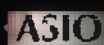
Legendary Peterson 0.1-cent accuracy / 52 preset alternate tunings / 26 Instrument presets / Over 30 exclusive Sweetened™ Tunings / 12 selectable temperaments / Buzz Felten open and intonation presets / Intonate Mode / 96kHz support / 20Hz-5kHz range.

VST/AU plug-in available late 2007.

Price: 1.50 update to registered customers.

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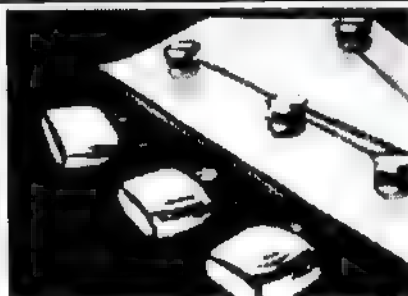
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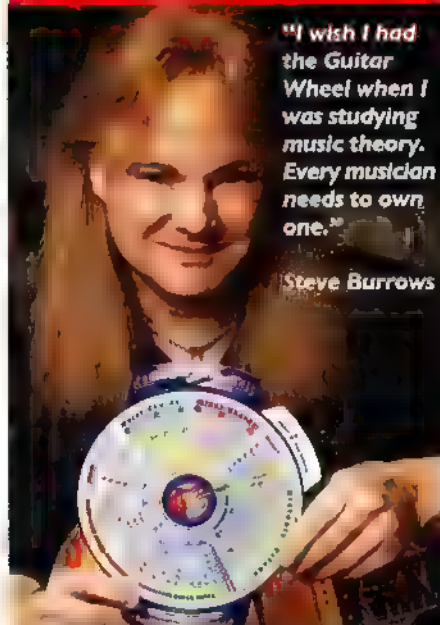
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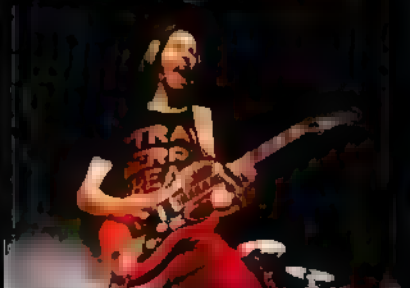


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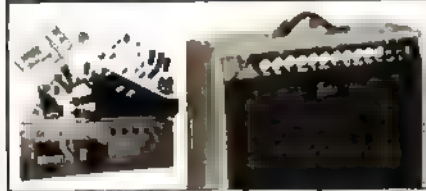
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RING TONES

Source Audio Hot Hand Phaser/Flanger and Wah motion-controlled effect systems

BY ERIC KIRKLAND

IT'S INSPIRING TO watch legendary guitarists like Prince, Hendrix, Angus Young and Eddie Van Halen perform, because they use their whole body to create music through the guitar. In their hands, the guitar becomes an extension of their physical and mental being.

But even the best guitarists find it difficult to command their effects with an equal level of expression; the distance between the player and their floor- or rack-based units makes it practically impossible to achieve the same level of control. I'm not diminishing the usefulness of standard effects, but fixed settings on any effect dictate a player's tempo and phrasing, ultimately presenting a barrier to absolute expressive freedom.

This obstacle prompted a group of engineers and effect specialists to form the high-tech firm Source Audio. The fruit of that union is the revolutionary Hot Hand family of motion-controlled devices that let players control their effects through hand movements. It's hard to predict where this groundbreaking technology will lead, but there's no denying Hot Hand's potential as the ultimate expression tool.

HOW IT WORKS

A SPECIAL RING is the key component in the Hot Hand system. Inside the ring is a two-axis accelerometer, which is affected by gravity and the motion of the ring. Players typically wear the Hot Hand ring on any finger of their picking hand. The base unit senses the accelerometer's precise change in position and, in turn, drives the effect's operation.

But placement of the ring is not confined to the hand. Energetic players may choose to place the ring device in a headband, on the guitar's headstock or on their shoe. Motion controls on



ON DISC

Hot Hands' 56-bit digital signal processing and 24-bit audio converters translate to ultrasmooth performance.

the Phaser/Flanger and Wah pedals allow the user to tailor each unit's response to his playing style, and each unit can store up to four programmable presets. One side note: The wire that connects the ring to the base made for a somewhat awkward playing experience. I recommend purchasing the optional wireless adaptor, which offers a more natural feel.

SHARED FEATURES

SOURCE AUDIO'S engineers knew that revolutionary effect operation would mean nothing if the sound quality of the effects was not equally impressive. To achieve this goal, the Hot Hand

devices utilize a proprietary 56-bit digital signal-processing chip and high-grade 24-bit analog-to-digital digital-to-analog converters. This translates into smoother performance and far less noise and distortion than you'll find in lesser-equipped digital effect devices. When the unit is not in use, an active analog bypass routes the guitar signal around the digital processing, ensuring no tonal coloration or signal degradation.

Connections are made on the back of the each unit. The sensor input accepts the incoming signal from the

Ten wah filters are available to serve as a foundation of your ultimate wah tone.



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CHICK

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HOT HAND PHASER/FLANGER

The Hot Hands units operate superbly as effect pedals even when used independent of the motion-controller ring.

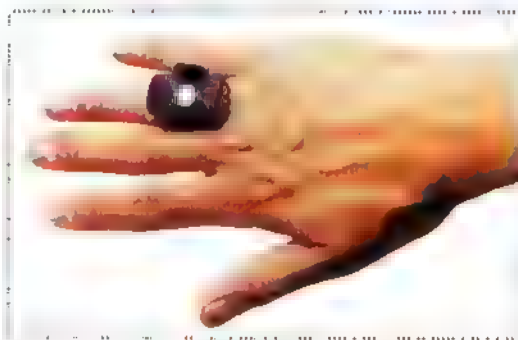
ring, or another Hot Hand device, and the sensor output is used to daisy chain the Hot Hand pedal with other Hot Hand units. An expression pedal input is also provided, and an expression output makes it possible to route the Hot Hand's full-range signal to other effect boxes or a keyboard. Each pedal is powered by four AA batteries or an optional standard nine-volt adaptor

HOT HAND WAH

THE WAH'S FREQUENCY knob sets the wah's peak frequency, while the wah selector provides a selection of 10 wah types. These useful and well-crafted wah filters include a classic wah, two low-pass settings, two bandpass settings, four multipeak settings and an auto wah. There is also a volume pedal option, which is particularly useful for creating volume swells and motion-controlled tremolo effects.

PERFORMANCE

I REALIZED FANTASTIC tones very quickly with the Hot Hand wah, before



The Hot Hand ring device controls each effects' performance.

I even bothered to read the manual and watch the supporting website videos. In no time at all, I adapted my picking style so that I could generate wah accents with the flick of my wrist. The array of wah types is outstanding, as is the clarity of each effect's tone. Although the Hot Hand wah doesn't quite create the sexy growl of a modified vintage pedal, its innovative operation allows technique variations that are not possible with a rocker-based pedal.

HOT HAND PHASER/FLANGER

SEVEN PHASER AND seven flanger types are available for use with the Hot Hand ring. The base unit's

SOURCE AUDIO
HOT HAND PHASER/
FLANGER AND
WAH MOTION-
CONTROLLED EFFECT
SYSTEMS

LIST PRICE: Hot Hand Wah: \$349.00 (\$399.00 street), Hot Hand Phaser/Flinger: \$349.00 (\$399.00 street), Hot Hand wireless adaptor, \$150.00 (\$125.00 street)

MANUFACTURER: Source Audio LLC, sourceaudio.net

BOTH SYSTEMS

CONNECTIONS: Guitar In mono, Guitar Out mono, Sensor In, Sensor Out, Expression In, Express on Out

BYPASS: Active Analog

CIRCUITRY: Analog and Digital

POWER: Nine-volts, four AA batteries or optional standard nine-volt adaptor

HOT HAND PHASER/FLANGER

EFFECTS: Seven Phaser Types, Seven Flanger Types, LFO, Envelope and Sequencer

FEATURES AND

CONTROLS: Effect Depth, Phaser Frequency, Flanger Time Delay, Effect type, Motion Sensitivity, Modulation Driver Speed, Preset Save, Effect On/Off, Preset Select, Alternate Control Mode, Invert Ring-Motion Detection, Two-Axis Accelerometer built into Ring Device

HOT HAND WAH

EFFECTS: Classic Wah, Band Pass Hi and Lo, Low Pass Hi and Lo, Four Multi-Peak Settings, Auto Wah, Volume Swell

FEATURES AND

CONTROLS: Wah Frequency, Wah Effect Type Selector, Motion Sensitivity, Preset Save, Effect On/Off, Preset Select, Invert Ring-Motion Detection, Two-Axis Accelerometer built into Ring Device



Attached to a Hot Hand, the wireless adaptor gives you ultimate freedom of expression.

knobs control the phaser's peak frequency, the flanger's delay time and the depth of both effects. But the Phaser/Flinger is also a terrific stand-alone effect box that operates without the ring. In this standard operation mode, players select a LFO (low-frequency oscillator), envelope or sequencer to drive the phaser or flanger effects and set the rate with the speed knob.

PERFORMANCE

IT TOOK ME a little while to discover my phaser and flanger styles in the Hot Hand mode, but once I had a feel for the effects, a huge variety of tone textures and cycle lengths became available. I was equally enthusiastic about the pedal's stand-alone performance, as this is where it really shows off its processing power. I don't know if I've ever heard another pedal produce such clear layers of guitar tone, low-frequency oscillation and phasing.

THE BOTTOM LINE

SOURCE AUDIO'S REVOLUTIONARY approach to effect control opens the door to artistic expression like no other guitar product. In addition to the innovative motion-controlled operation, the audio quality of the effects is outstanding. For experimental players that demand high tech tone, Source Audio's motion-controlled Hot Hand wah and phaser/flanger effects are among this year's hottest new inventions.

PRO	CON
MOTION-CONTROLLED EFFECT MANIPULATION, AMAZING EFFECT CLARITY, SOLID CONSTRUCTION	CONTROLLING THE EFFECTS CAN REQUIRE THAT PLAYERS MOVE HANDS AWAY FROM THE STRINGS

BAD TO THE BONE

Axl Guitars Badwater solidbody electric guitars

BY CHRIS GILL

WITH THEIR PREFAB distressed finishes and worn-looking hardware, artificially aged "relic" guitars deliver the look and feel of a well-loved, broken-in instrument. When big-name companies started offering relic models about 10 years ago, most were faux vintage instruments that cost a considerable penny (at least 200,000 pennies, to be exact). Custom guitar builders started applying aging techniques to their unique creations as well, and over the years, the prices for these guitars have continued to rise.

Axl Guitars reverses this trend with its Badwater Series guitars. Sold at the insanely low list price of \$199.99—what you'd pay for a shiny new entry-level ax—Badwater guitars have features and detailing similar to what you'd find on a custom instrument, and they are finished with aging techniques that make the guitars look like they've survived World War III, Armageddon and the apocalypse. The result is anything but run of the mill, and it's a first for the budget-guitar market.

FEATURES

I HONESTLY HAVE no idea how Axl can make these guitars and sell them at such low prices; the aging process alone involves more labor than what goes into the standard budget guitar. Although these instruments may look like they've been left outdoors in hurricanes, floods, forest fires and sandstorms (in a good way), it takes a lot of effort and care to create a distressed finish and hardware, certainly more than you'd expect for such an inexpensive guitar.

Axl offers three Badwater models, each with identical features but finished and distressed in different ways. Finish options include an antique-looking warm brown, a faded off-white and a brown-and-white snakeskin-style crackle finish. Almost every inch of these guitars is distressed, aged or antiqued in some way, from the burnished look of the headstocks to the rough and rusty aesthetics of the tuners and tremolos to the battered backplates. Only the pickups, output jacks and Axl logos appear to have escaped unscathed.

The Badwater models are essentially alder-bodied Superstrats with EMG-designed passive humbucker bridge and single-coil middle and neck pickups, a vintage-style tremolo, and modified Strat-style bodies with sharper cut-

away horns and a deeper treble-bout cutaway. The 25 1/2-inch-scale bolt-on rock maple neck has a rosewood fingerboard with dot inlays and a comfortable C-shaped profile. Controls consist of a master volume, tone knobs for the bridge and neck/middle pickups, and a five-position pickup selector.

Construction and attention to detail is surprisingly good for a guitar in this price range, although I did notice a few minor flaws typical of many budget models. For example, the tuner for the high E string on one of the guitars was out of alignment, and the neckplates seem like they should be trimmed a few millimeters, as they overhang very slightly at the cutaway.

PERFORMANCE

IT'S ONE THING to make a guitar that looks broken in and another thing altogether to build one that *feels* broken in. Axl's Badwater Series guitars could easily fool subjects in a blindfold test into thinking they were playing a well-loved instrument that's survived a few thousand gigs. The necks, in particular, have a smooth, slinky feel, like they've absorbed several gallons of gig sweat. There's also a distinctly expensive feel to the necks, an elusive quality that normally doesn't rear its head in guitars that list for less than \$1,000.

The EMG-designed pickups sound expensive as well. Generally you can count on budgeting a few extra bucks for replacement pickups when you buy a guitar costing two bills or less, but the pickups on the Badwater models are keepers. Bright, punchy and loud, the humbucker gives you the definition and power you want from a bridge "bucker, while the single-coils deliver biting, aggressive Strat tones that will satisfy most Hendrix, Trower and Vaughan fans. Pickups that sound this good usually cost more than an entire Badwater guitar.

THE BOTTOM LINE

AXL'S BADWATER SERIES guitars provide the look and feel of a custom distressed ax, and they sound much better than comparably priced instruments. They're great choices for first-time buyers looking for something unique or for gigging musicians wanting an inexpensive backup that sounds and feels like their battle-scarred main guitars. ●



LIST PRICE: \$199.99
MANUFACTURER: Axl Guitars axlguitars.com
SCALE LENGTH: 25 1/2 inches
FINGERBOARD: Rosewood with dot inlays
FRETS: 21
BODY: Alder
NECK: Rock maple
BRIDGE: Vintage-style tremolo
PICKUPS: EMG-designed humbucking (bridge) and single coil (middle and neck)
CONTROLS: Master Volume, bridge Tone, middle and neck Tone

ON DISC

The distressed, antiqued body looks like it survived several decades of gig abuse.

The rock maple necks feel smooth and broken-in like an old favorite ax.

The EMG-designed pickups provide big, beefy tones.

CON	
IMPECCABLE WORN-IN FEEL, OUTSTANDING PICKUPS	SOME ATTENTION TO DETAIL COULD BE IMPROVED



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LOW MAN IN

ISP Technologies Vector SL Steve Lukather Signature Series guitar subwoofer

BY ERIC KIRKLAND

DETUNED AND SEVEN-STRING guitars can produce lows in the upper-40Hz range. Even an electric guitar at standard tuning is capable of creating tones down to almost 80Hz. However, typical guitar amps cannot generate the efficient current of power that's required to drive the long waveforms that exist below the range from 150 to 200Hz, while conventional guitar cabinets are unable to distinctly produce frequencies below this range. To some, the importance of these ultralow tones may seem insignificant—most of us give greatest consideration to the guitar's mids and highs—but audio engineers will tell you that a system's ability to clearly produce frequencies below 150Hz can be a major determinant of a sound's overall depth, imaging, headroom, dynamics and feel.

To properly solve this problem, ISP Technologies teamed up with guitarist and tech enthusiast Steve Lukather and created the new Vector SL Steve Lukather Signature Series active guitar subwoofer. The sub's internal D-CAT (Dynamic Current Amplifier Technology) amplifier precisely moves the purpose built 15-inch speaker with surges of power in excess of 600 watts, offering guitarists accurate bass tones down to 45Hz.

Unlike other subwoofer designs, the Vector SL couldn't be easier to set up and operate. Plug the power cable into an outlet, connect the sub between your amp and guitar cab with standard guitar speaker cables, and match the Vector's three-position impedance switch to your guitar cab's

**ISP TECHNOLOGIES
VECTOR SL STEVE
LUKATHER SIGNATURE
SERIES GUITAR
SUBWOOFER**

LIST PRICE: \$1,450.00

MANUFACTURER: ISP Technologies, isptechnologies.com

POWER OUTPUT: 600+ watts

SPEAKERS: One 15-inch custom-built Eminence

FEATURES: D-CAT (Dynamic Current Amplifier Technology) amplifier, impedance selector (4/8/16 ohms), side-mounted casters, three-way power-amp protection

CONTROL: Subwoofer level.

Onboard D-CAT amplifier pushes more than 600 watts through the 15-inch Eminence driver.

load. Then, simply adjust the sub's level knob until you smile.

PERFORMANCE

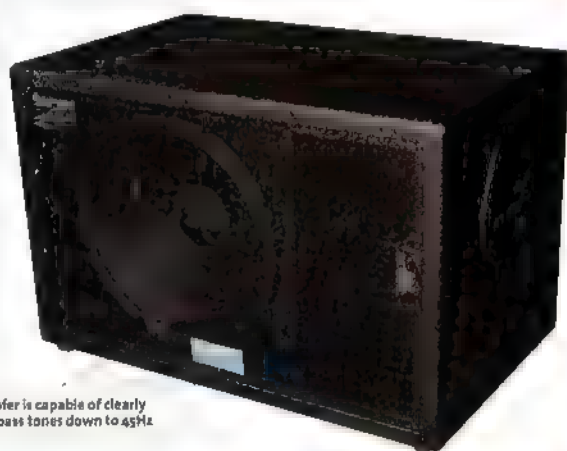
PLAYERS MAY INITIALLY be tempted to crank the sub's level until it registers as a seismic event with their local geological surveyors, but the Vector SL performs best when its presence is felt but not heard. I tested the cab with everything from a modern high gain stack to a warm and clean vintage 1x12 combo. In every case, the Vector SL added depth and dimension to my tone, allowing me to experience my guitars' full frequency potential for the first time. Although the additional bass shifted the guitar's midrange focus, the sub did not interfere with my original signal's clarity or character.

THE BOTTOM LINE

THE VECTOR SL subwoofer's 600-watt amp and 15-inch driver effortlessly

illuminate a guitar's lows like no other piece of equipment. If you're a seven-string metalist in search of ultimate power or a jazz guru dedicated to hip purity, this is a must-have addition to your guitar rig.

PRO	CON
ACCURATE AND POWERFUL LOWS DOWN TO 45HZ, VERY RUGGED CONSTRUCTION	ONLY ONE EXTERNAL SPEAKER OUT; EXPENSIVE



Subwoofer is capable of clearly defining bass tones down to 45Hz.

BUZZ BIN NEW, HIP AND UNDER THE RADAR

WORKING-MAN WAH

Ernie Ball Wah

THE ERNIE BALL Wah pedal may not be packed with wacky features or even boast a clever name, but it's hard to beat its killer wacka-wacka tones and bulletproof construction. Housed in the same extruded, anodized aluminum case as the acclaimed Ernie Ball Volume pedal—a dependable design dating back to the days when bolo ties, paisley pants

and tuxedo shirts were high fashion—the Wah features a tough-as-nails coated Kevlar drive that moves as smoothly as James Bond seducing a Playboy bunny. You can even customize the pedal's stomp action to your preferred pressure by adjusting the position of the effect switch—and all without disassembling the pedal.

You'll be glad the Ernie Ball Wah was built to last a lifetime when you experience its timeless wah tones. Whereas many wahs cover a too-wide range from indecipherable mud to piercing highs, this pedal spans the entire midrange sweet spot where the most voice-like and expressive tones



lurk. The pedal's 12-degree foot sweep makes it easy to pinpoint the perfect midrange notch for solos every time. This no-nonsense wah is a totally dependable tool that's certain to find a permanent place in many working musicians' rigs. —Chris Gill

ERNIE BALL WAH
LIST PRICE: \$249.00
www.ernieball.com

**ON
DISC**

PLAYING THE MARKET

CONTINUATIONS OF A VINTAGE GEAR WHORE

SPACE INVADER



Despite great advances in digital technology, analog effects units remain highly coveted devices. Among analog delays, the Roland Space Echo RE-201 (above) is one of the most sought-after vintage units on the market.

Made from 1973 through the mid Eighties, the Space Echo has a three-head tape delay with controls for repeat rate, intensity and echo volume. It also sports 12 modes, a three-spring reverb system with volume control, and a two-band EQ. Its quarter-inch tape magazine eschews reels; instead, it's moved by a capstan and housed in a plastic chamber, to prevent tangling and for convenience when replacing the tape. The incoming signal is recorded on one head, then played back on the other two before it is superceded by a new signal.

The Space Echo is relatively noiseless. It sounds rather complex and, in many ears, considerably warmer than a digital machine. Due to tape flutter, its echoes are unpredictable, and it can produce bizarre effects even without an input signal—simply turn up the intensity and manipulate the repeat rate.

Luckily, Space Echoes aren't too hard to find these days. A recent search of sold items on eBay came up with a handful, ranging from \$255 for one in good condition to \$599 for one in excellent shape. If you're shopping for one, make sure the tape and heads are in decent shape. Be prepared to demagnetize the heads regularly and replace the tape occasionally (replacements can be found on eBay).

If that sounds like too much work, you'll be glad to know that the Space Echo has just been reincarnated as the Boss RE-20, a twin-pedal stomp box that digitally, but faithfully, reproduces the original sounds, including flutter and tape head saturation. Best of all, it has a retro street price of just around \$250.

—Curley Maples



**Seymour
Duncan**



tap your creativity

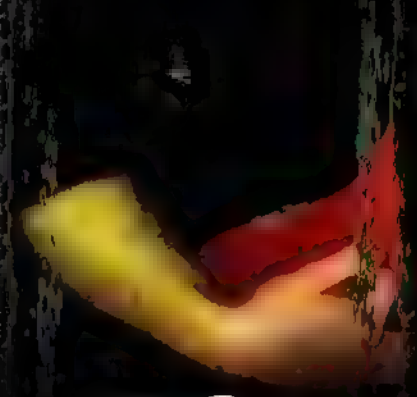
Traditionalist or experimentalist? Either way, go to seymourduncan.com
and check out the SFX-07 Shape Shifter tap tremolo.

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MICK THOMPSON



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THE ENGLISH CHANNEL

Peavey Windsor half stack

**ON
DISC**

BY ERIC KIRKLAND

IN THE LATE EIGHTIES, Peavey built a raucous British-style tube amp called the Butcher. This hard-driving head was an instant hit with aspiring metal and rock gods because it delivered true British crunch and chunk for about half the price of a British-built amp. Sadly, early industry pressures forced Peavey to discontinue the amp after a short production life.

I'm not quite sure why Peavey waited two decades before producing another Brit-voiced amp, but it's my pleasure to announce that the day is finally here. The highly anticipated Windsor is an all-tube 100-watter that neatly honors the tone and response of the great British amps. Like many other amps in its class, the Windsor is a single-channel affair. However, Peavey's exclusive texture control, resonance circuit and footswitchable boost make this one channel extremely versatile and a lot of fun to tweak. If that doesn't grab your attention, maybe the groundbreaking price will: you can actually pick up the new Windsor for about the same price that guitarists paid for a Butcher head in the Eighties. Now that's amazing!

FEATURES

THE WINDSOR'S OUTER trappings are an intentional tribute to vintage English style. These debonair appointments include a black Tolex jacket, an ivory weskit and a brushed-gold front panel. Just like many of its British brethren, the Windsor uses four EL34s in the power section, which produces 100 watts of power, and a trio of 12AX7s that contribute to the preamp's smashing tone. Regarding form and function, this is where the Windsor's similarities to British amps end.

In a departure from traditional amp design, Peavey

pragmatically chose to include almost all of the Windsor's features on the front panel. This may annoy single channel amp purists who are inspired by a clean faceplate, but anyone who uses the Windsor in a live setting will most certainly appreciate the sensible layout. For example, the effect loop jacks are placed in the center of the faceplate. Though conspicuous, their placement make effect connections painless while it visually separates the amp's preamp and power amp controls.

To the left of the loop's jacks are the preamp's gain, bass, middle and treble knobs, along with the pushbutton boost, which can also be activated by the included footswitch. High- and low-gain inputs are present so that players can match the output of their pickups to the Windsor's sensitive gain stages. On the right of the loop's jacks are the controls that tune the power amp's output. These include the master volume, resonance, presence and texture circuits. Tone geeks will find the exclusive texture control particularly useful, as it allows the player to vary the amp's output between the spongy feeling of Class A power and the full-throttle attack of Class A/B operation.



**PEAVEY WINDSOR
HALF STACK**

LIST PRICE: head \$529.00; 4x12 cab net \$449.00

MANUFACTURER:

Peavey Electronics,

peavey.com

CHANNELS: One

INPUTS: High- and

low-gain

OUTPUTS: Two speaker

outputs

EFFECT LOOP: Front-

mounted

CONTROLS: Preamp

Volume, Bass, Middle,

Treble, Boost on/off,

Master Volume, Reso-

nance, Presence, Tex-

ture, Standby, Imped-

ance (4/8/16 ohms)

FOOTSWITCH:

One-button (included)

BUTTON FUNCTIONS:

Boost on/off

POWER OUTPUT:

100 watts

TUBE COMPLEMENT:

Four EL34, three 12AX7

COVERING: Black tex-

tured vinyl covering

with pepper grille cloth

or blonde textured vinyl

with oxblood grille cloth

SPEAKERS: Four

custom-designed

12-inch 16-ohm

Resonance, presence and texture pots offer extensive control over power amp's response and tone

Front-mounted effect-loop jacks make connections easier on dark stages.

Footswitchable boost pumps extra gain into the Windsor's sharp midrange.

The comparatively sparse back panel houses dual speaker outputs, a three-position impedance switch and the single footswitch jack

PERFORMANCE

THE WINDSOR IS no teatotaler. Even with the gain knob turned down, it produced a fair amount of saturation. Its first gain stage was also easily overdriven by a moderately loud pickup. For these reasons, proper input selection is the first key to unlocking the Windsor's best tones.

As you might expect, a brilliant upper midrange dominates the Windsor's character. Still, I wouldn't describe the amp as bright. Its midrange spikes contribute to punchy chords and percussive single notes that feel powerful. These qualities make the Windsor particularly well suited to warm and dark guitars. Point in fact, my vintage Les Paul Junior sounded especially chunky and aggressive through this amp. At times, however, I felt that the Windsor's high end was too thin, as compared to the stout midrange and hammering lows. For a quick fix, I effectively achieved a thicker and richer tone from the amp just by replacing the stock power cable with a cord of heavier-gauge wire.

If you want to alter the amp's personality altogether, the texture knob is your best ally. Settings in the Class A range give the Windsor a gentler vintage voice while the Class A/B side of the dial unleashes this naughty Brit's ample hostility. The boost is another interesting feature. Activating this circuit unleashed a torrent of midrange-focused gain, giving the amp a brassy tone that is somewhat reminiscent of a cranked "Plexi."

THE BOTTOM LINE

NUMEROUS MANUFACTURERS HAVE attempted to build a low-cost all tube head that produces authentic British tones, but the Peavey Windsor is the first amp, in my experience, that truly delivers on the promise. Its midrange barks like the hounds of the Baskervilles, its lows track without compromise, and its signal easily sustains into harmonic feedback. If you're looking for a kick-ass rock amp at a bargain-basement price, look no further than the Peavey Windsor. **B**

CON

AGGRESSIVE AND AUTHENTIC BRITISH TONE, TEXTURE CONTROL, INCREDIBLY LOW PRICE

HIGHS COULD BE ROUNDER, NO REVERB



TUBE Distortion

for power players ...



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Trimode takes you one step closer to performance nirvana with a built-in effects loop on the lead channel. Now, with a single foot stomp, you can instantly activate your delay or pedal chain for solos - and take those noisy effects out again when you don't need 'em. No more tap dancing!

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STAYING POWER

Fernandes Monterey Elite

BY ERIC KIRKLAND

ADVENTUROUS PLAYERS DEVELOP new techniques and use all manner of outboard devices in an effort to discover or express a unique voice. But to really push beyond the performance limits of an average solidbody electric, it helps to have a guitar that is built specifically for the purpose. The Fernandes Monterey Elite is just such an instrument.

Two major design elements contribute to this guitar's unique performance capabilities. First, the Monterey Elite has a percussive acoustic quality that belies its solidbody construction. This is because Fernandes was originally a flamenco guitar company and continues to create guitars with superior acoustic tone. Second, the Monterey Elite is loaded with Fernandes' peerless Sustainer system. The active-electronic marvel is capable of infinitely sustaining the strings' vibrations, without affecting the tone.

FEATURES

THE MONTEREY ELITE'S shape draws heavily on Fernandes' flamenco heritage and is designed to achieve a specific acoustic goal. Its wide hips, narrow waist and curvaceous upper bout more than suggest the idealized female form that inspired 19th century guitar design; if Jessica Biel posed for a guitar's outline, the Monterey Elite might be the result. To create the body's tone, a moderately thin slice of mahogany supports a relatively thick slab of carved and figured maple. My test guitar was covered in a warm ivory finish, but when I learned it was concealing a gorgeous 5-A Canadian flamed maple, I gasped in horror. No worries, however: Fernandes offers the Elite in beautiful transparent stains at no extra cost.

The rounded C-style neck shape should be comfortable for practically any player. Its medium-thin carve feels good over long sessions and tapers toward the upper frets without becoming too thick. Playability is eased on the Monterey Elite with a short 24 3/4-inch scale and a tall set of 22 jumbo frets. A Gotoh Tune-O-Matic bridge and stop-tail piece work well with the Tusq nut, tempering the Monterey's sharp attack and clean sustain.

Based on the guitar's response and feel, a standard set of Duncans or DiMarzios would finish it very neatly, but Fernandes chose to push the Elite's

performance over the top with a full Sustainer system. If you don't already know, the special Fernandes neck humbucker doubles as a pickup and a magnetic driver. In conjunction with an active onboard electronics package, it's capable of infinitely sustaining any note. Two mini switches and a single knob let you turn the system on and off, switch between standard or harmonic feedback Sustainer modes and adjust the Sustainer's intensity. A classic Seymour Duncan JB humbucker in the bridge position completes the Monterey's pickup complement.

PERFORMANCE

ON MOST GUITARS that utilize the classic combination of mahogany and maple body woods, the mahogany's darker tonality dominates the guitar's sound. On the Monterey Elite, the thin mahogany body and neck play a supporting role, adding depth and roundness to the maple's wonderful high-midrange timbre.

Duncan's JB humbucker perfectly illuminates these qualities, providing strong midrange kick, punchy lows and accentuated highs. I could describe a great Marshall's tone signature in the same way, so that's the first amp that I used with the Monterey. The guitar, amp and JB humbucker's similar midrange curves combined for a highly focused sound that helped me achieve loads of sustain at high- and low-gain settings.

Solos really sang from the neck humbucker as well, even with the Sustainer system deactivated. Although this pickup's primary job is to act as the Sustainer's magnetic exciter, its clear and uncolored presentation delivered the sound of my technique and nothing more. Smoky clean tones, like those produced by my Fender Deluxe Reissue, did not stretch this rock guitar beyond its tonal abilities. The JB and Fernandes pickups were both very capable of supporting the amp's warm and articulate tones, especially when there was just a hint of tube overdrive present.

Even though I've used Sustainers in some of my own guitars, I'm still vibed and invigorated every time that I turn one on. No guitar experience compares to the act of striking a note and feeling a Sustainer stimulate the string's vibrations under your fingers. I practically turn into a different player,

simply because the limits of natural sustain and decay are no longer a barrier to my musical expression.

THE BOTTOM LINE

THE FERNANDES MONTEREY ELITE is not your typical single-cutaway guitar. This modern classic rings with a loud and aggressive tone, boasts a hot Duncan JB humbucker as stock equipment and features Fernandes' own unparalleled Sustainer system. Rockers, this one's for you. **B**

FERNANDES MONTEREY ELITE

LIST PRICE: \$1,348.00

MANUFACTURER:

Fernandes Guitars

International Inc.

fernandesguitars.com

NECK: Mahogany, set

FINGERBOARD:

Rosewood

SCALE LENGTH:

24 3/4 inches

FRETS: 22

HARDWARE: Gotoh

Tune-O-Matic bridge

and stop tailpiece

CONTROLS: One

Volume, One Tone,

three-way Pickup

Selector, Sustainer

Intensity, Sustainer

On/Off mini toggle,

Sustainer Standard

Operation/Harmonic

Generator mini toggle

PICKUPS: Duncan JB

in bridge, Fernandes

Sustainer Humbucker

in neck

ON DISC

Tall extra jumbo frets add to the guitar's definition and easy playability.

The thin mahogany body and thick carved maple top create exceptional acoustic clarity.

PRO	CON
LOUD ACOUSTIC RESONANCE, FULL FLAMENCO PACKAGE, FOCUSED TONE	SOME SHARP FRET EDGES



The Fernandes Sustainer is capable of infinitely sustaining any note with no change in tone.

PLAY-IT-LIKE-IT-IS GUITAR FOLIOS



FROM  **cherry lane**
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NEVER MIND THE
BOLLOCKS
HERE'S THE SEX
PISTOLS
02500065

JOHN MAYE
CONTINUUM
02500066

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JOE SATRIANI
SUPER COLOSSAL
02500020

JACK JOHNSON
IN BETWEEN
DREAMS
02500001

METALLICA
ST. ANGER
02500030

OZZY
OSBOURNE
BLIZZARD
OF OZZ
02500341



ARTIST-APPROVED TRANSCRIPTIONS



THE STRUTS
FIRST BLOOD
02500057

DONAVON
FRANKENREITER
02500090

DASHBOARD
CONFIDENTIAL
THE SWISS ARMY
ROMANCE
02500043

BLACK LABEL
SOCIETY -
MAFIA
02500042

JACK
JOHNSON
ON AND ON
02500063

DAVE
MATTHEWS
SOME DEVIL
02500002

THE WHITE
STRIPES
ELEPHANT
02500000

THE WHITE STRIPES
ELEPHANT
02500000



LEARN THE SONGS NOTE FOR NOTE

THE STRUTS
IS THIS IT
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GETTING IN TUNE

Peterson StroboSoft Suite

BY CHRIS GILL

THERE'S A GOOD reason why Peterson strobe tuners show up in the stage rigs of pro guitarists—and it's not because the cool spinning stroboscope hypnotizes and entertains roadies. Peterson strobe tuners provide accurate tuning within 0.1 cents, do not require calibration and provide exceptionally fast note analysis. That's why people who tune instruments for a living, including guitar techs and piano repairers, rely on Peterson tuners more than any other brand.

With everything going virtual these days—amps, cabinets, mics, even the entire studio—it makes perfect sense for Peterson to offer a software version of its world-famous strobe tuner that takes advantage of the ultrafast processing speeds of today's computers. The Peterson StroboSoft Suite provides the same features and high-performance functions as Peterson's stand-alone tuners. Plus it stores an unlimited library of alternate tunings and temperaments, offers presets for 12 temperaments and for tuning 25 different instruments, and includes a spectrum analyzer that filters out unwanted background noise to eliminate tuning hassles. Quite a feature set!

FEATURES

STROBOSOFT HAS THREE modes: Chromatic, Instrument Tune and Setup. Chromatic mode lets you select the desired reference note manually, offset cents globally, adjust concert A pitch from 340Hz to 540Hz (default is 440Hz), select one of 12 available temperaments and transpose tuning settings up or down an octave in half step increments (useful for tuning a guitar with a capo attached).

Guitarists will most likely spend most of their time working in the Instrument Tune screen. Here, in addition to tuning your instrument, you can adjust your guitar's intonation, quickly recall alternate tunings and set up your guitar with Peterson's Sweetened Tunings, which include the Buzz Feiten Tuning System (BFTS) and Peterson's own GTR profile. When you select

the guitar preset, the screen displays a guitar graphic that highlights the string being tuned.

Setup mode provides useful tools like an oscilloscope, spectrum analyzer, noise filter, strobe speed slider and sensitivity control, all of which help you optimize the tuner's performance to your own needs. Generally, you will use this mode just once, immediately after you've installed the software, although you may also want to open it whenever you start a recording session or plan to record several instruments in one sitting and want to optimize the tuner's performance.

One great advantage of a software-based tuner is that you can save an unlimited number of custom settings. While the software comes loaded with 12 preset temperaments, 59 preset tunings and 27 preset instrument profiles and 38 preset Sweetened Tunings. In addition, you can modify or create as many of each as you wish and save them for instant access.



PERFORMANCE

AFTER USING STROBOSOFT, it's easy to see why Peterson tuners have become the preferred choice of numerous pros. The software accurately replicates the smooth spinning action of Peterson's hardware tuners, which makes it very easy to determine how near or far the string is from the desired pitch. When the pitch is dead-on accurate, the spinning action stops. If you're accustomed to using standard guitar tuners that simply light up when you're within a certain range, you'll be surprised how much more

PETERSON STROBOSOFT SUITE

LIST PRICE: \$149.99

MANUFACTURER: Peterson Electro-Musical Products, strobosoft.com

NOTE RANGE: E1 to E8

PITCH ACCURACY: 0.1 cents

FREQUENCY RANGE: 20Hz–5kHz

FREQUENCY ACCURACY: 0.005Hz

MINIMUM SYSTEM REQUIREMENTS

PC: Windows 2000/XP, 1GHz processor, 256MB RAM (512MB recommended)

MAC: OS X 10.3 or higher, G4 processor, 256MB RAM (512MB recommended)

Virtual strobe display accurately replicates the smooth action of a real strobe and makes tuning a breeze.



accurately StroboSoft lets you tune with the same ease of operation

StroboSoft really stands apart from the crowd with its Sweetened settings. Unfortunately, none of the 60-plus guitars I own are equipped with the Buzz Feiten Tuning System, so I could only give Peterson's GTR sweetener preset a try. This setting helps users achieve enhanced 4ths and 5ths from their guitars. I tried it when laying down some tracks where I wanted unison guitar and piano lines. The guitar always sounded just a little bit off when I played chords, but after tuning with the GTR sweetening, the guitar and piano tracks coalesced beautifully.

THE BOTTOM LINE

IF YOU HAVE A computer, play stringed instruments and truly care about having your guitar in perfect tune, Peterson's StroboSoft Suite is a must-have. The software costs about as much as a decent guitar tuner, but it does so much more—and does it better. You'll want to fire up this software up any time you begin a recording session, and it's also useful for correctly setting up all the

stringed instruments in your arsenal once and for all. It's even worth investing in a laptop computer so you can take StroboSoft to gigs and enjoy the large, clear, accurate display onstage. Check out the demo at strobosoft.com. One last note: Peterson plans to release a VST/AU plug-in version of StroboSoft later this year.

The StroboSoft's well-designed screen display presents a wealth of information. This window highlights which string is being tuned.

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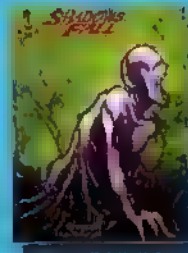
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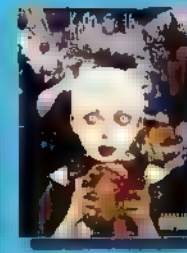
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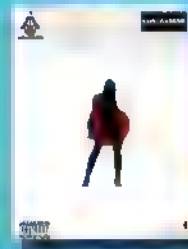
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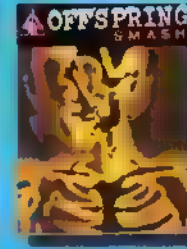
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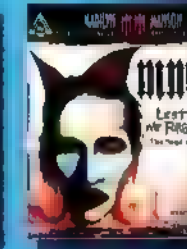
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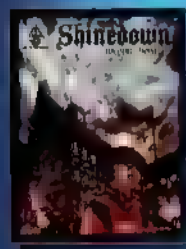
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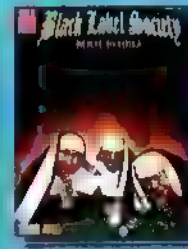
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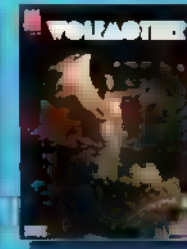
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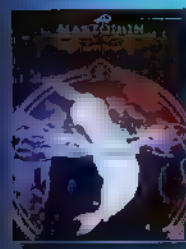
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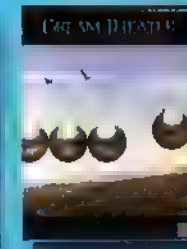
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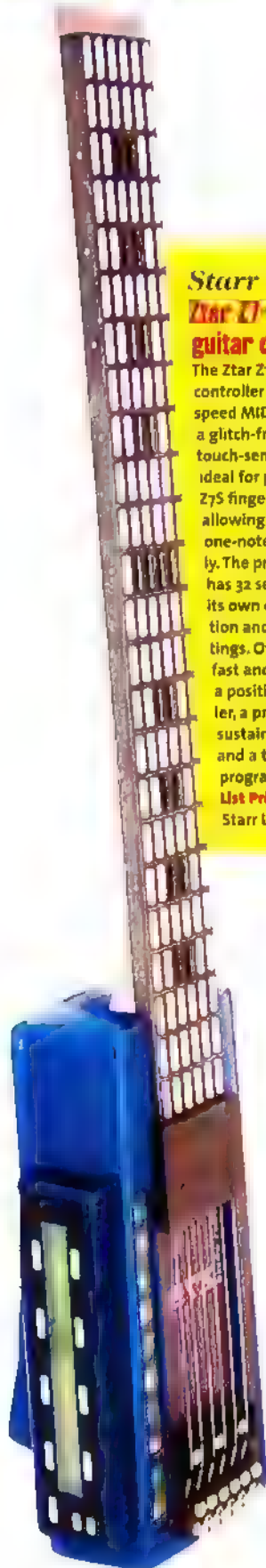


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List Price: \$1495.00

Starr Labs Inc., starrlabs.com



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LINE 6

DESTINY DIVIDED

Divided by 13 13/29 1x12 combo

BY TERRY BUDDINGH

GROWING UP IN the shadow of Fender's legendary factory in Fullerton, California, Fred Taccone seemed destined to become an amp builder. After playing guitar in and around L.A. for many years, he found himself repairing and fine-tuning amps for his friends and many of L.A.'s top session and touring pros. As his reputation for keen-eared amp work began to grow, Taccone's old high-school buddy, Rusty Anderson (who's recorded and toured with everybody from Paul McCartney to Neal Diamond), encouraged him to make the leap from repairman to manufacturer. By the end of 2000, Divided by 13 amps began appearing on major recordings and tours, and the buzz about these new amps with the mysterious name quickly spread.

FEATURES

Taccone has created about a dozen new amp designs since his top-selling FTR 37 started the buzz seven years ago. Like most Divided by 13 amps, the 13/29 was developed in response to a client's request for an amp that would fulfill specific requirements. This personalized "custom shop" approach has always been a key element of Taccone's work, in most cases, the letters in the

Divided by 13's attractive two-color covering scheme is highlighted by an illuminated circular logo.



DIVIDED BY 13 13/29 1X12 COMBO

LIST PRICE: \$2,950.00

MANUFACTURER:

Div. d/b/y 13,
dividedby13.com

POWER OUTPUT: 13 or 29 watts (switchable)

CHANNELS: One (two inputs, high and low)

FEATURES: All tube; switchable output power; welded steel chassis; eyelet-board construction; BMI F&T, IC, and Sprague capacitors; carbon film resistors; solid-core cloth-covered wire; ceramic tube socket; three-spring reverb tank; custom proprietary transformers

CONTROLS: Gain, Volume, Treble, Bass, Reverb, pu Boost (on Volume knob), output stage AB/A switch, Damping switch (on rear panel)

CABINET: Birch plywood with glued-in baffle board, open back

TUBE COMPLEMENT: One EL12AT7 and three JJ ECC83S/12AX7 preamp tubes, two 6X4 rectifier tubes, one 6Z34/5AR4 rectifier tube

FOOTSWITCH: Reverb on/off

WEIGHT: 57 pounds

model's name represent the initials of the person that requested the design, while the numbers represent the output power. His newest design, the EDT 13/29, was developed in response to a request from Evan D. Taubenfeld for a versatile amp capable of good clean headroom at moderate volume levels, with a reduced-power mode so it can also give it up at lower volume levels when needed.

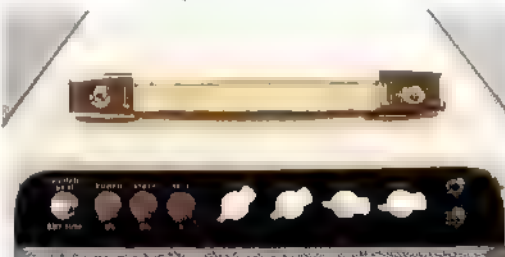
Constructed of road-tough birch plywood, the EDT 13/29 is a moderately sized 1x12 combo. Together, the birch cabinet, Celestion Vintage 30 speaker, steel chassis and massive transformers contribute to a substantial weight of 57 pounds. The slightest cabinet buzz or rattle can be a big annoyance in a recording session, so Taccone prefers to use a solid glued-in baffle rather than a bolt-in baffle. A glued-in baffle also strengthens the cabinet, making it more durable when on the road. He adds, "I prefer the sound of a glued-in baffle. It makes the whole cabinet resonate more like a single piece—more like an acoustic guitar."

Other extraneous noises can ruin a recording session, too, and Taccone uses shielded wire in critical areas to reduce background noise, plus he takes special precautions to eliminate radio frequency interference as well. All these fine touches point to the seriousness of Taccone's intent to provide amps that will perform flawlessly under the most demanding conditions.

PERFORMANCE

Don't be fooled by the simple control panel—the EDT 13/29 packs a lot of hidden flexibility. The key to its versatility is its AB/A switch. While several amp companies have utilized a similar switch that changes the output tubes from fixed bias to a cathode-bias configuration, the EDT 13/29's AB/A switch also activates a high-wattage zener diode that significantly reduces the operating voltages when set to low-power mode. In addition to reducing power and softening the dynamic response, lowering the voltage also changes the tonal balance and character, producing a thicker and richer texture

To further expand the range of dynamic versatility, a mini-toggle damping switch is tucked away behind the rear panel. With damping engaged and the output mode switch set to AB, the 13/29 can sound clean and tight like a blackface Fender, but with sweeter top-end chime and more detailed mid-range complexity, thanks to its KT66 output tubes. (Developed in the U.K. in the Thirties, these glorious-sounding tubes have specs similar to a 6L6 and were more commonly used in British hi-fi gear and early Marshall amps. Many amp scholars hypothesize that the KT66 was partly responsible for Clapton's fabled "Beano" tone.)



AB/A switch reconfigures the output stage topology and the power supply voltages.

Switching to low-power mode doesn't reduce the volume as dramatically as you might expect, but the change in headroom and dynamic response is very noticeable. With damping disengaged, the 13/29 is exceptionally touch-sensitive, responding effortlessly to the subtlest changes in pick inflection with a cushiony bounce. And thanks to the KT66's exceptional high-end sweetness, the 13/29 can approach impressive Vox-like jangle and chime, too. And you can always pull the hidden preamp boost switch for more gain, if you like.

THE BOTTOM LINE

If you're looking for a pro-grade amp that's capable of a wide range of unique tones and textures, there's nothing that quite compares to the EDT 13/29. Designed and built to the highest standards, and seasoned to perfection, the EDT 13/29 is testament that Fred Taccone has indeed found his calling.

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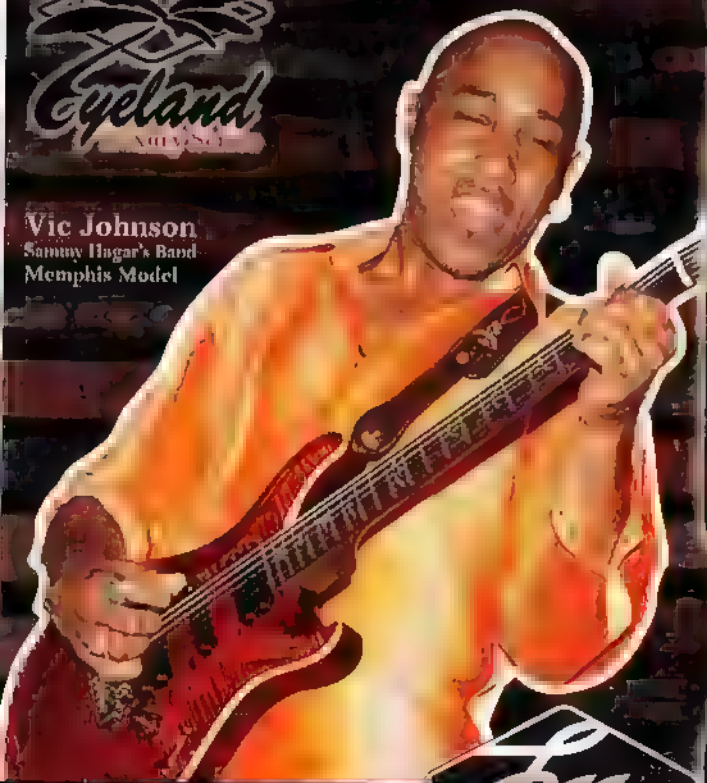
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FLYING LOW

Phil Jones Bass Flightcase Amp

BY ED FRIEDLAND

PHIL JONES BASS built their reputation by challenging the status quo of bass amplification. The use of five-inch drivers for bass may seem bizarre, but Jones, with his solid background in high-end audio, has the engineering savvy to make it work rather well, in fact. The Flightcase is a prime example of smart design used to build a remarkably good task-specific amp. The PJB website has highly detailed explanations of the science behind his design concept, and frankly, I'm not smart enough to translate. Let's just say that the Flightcase leaves a mighty big sonic footprint for something that wears such a small shoe

FEATURES

THE FLIGHTCASE is a 150-watt combo with four five-inch drivers, two of which face forward and two of which point straight up. The Class D amplifier has a digital-switching power supply. Combined with the neodymium drivers, it brings the amp's weight to just 24 pounds (upright bassists rejoice!). The five-band EQ boosts or cuts up to 18dB at 50Hz, 160Hz, 630Hz, 2.5kHz, and 12kHz. A built-in low-cut filter rolls off the frequency response below 40Hz, giving the amp increased low-end clarity. To help manage the output, a limiter with a preset 3:1 ratio and adjustable sensitivity is included. Although it can be turned off, you'll probably want to leave it engaged when playing at performance volume levels. The input sensitivity is switchable between active and passive modes, while an effect loop, variable gain and master volume controls, headphone jack, DI out (with ground lift), line out and tuner out complete a fairly standard feature set.

PERFORMANCE

LIKE MOST BASS players, my first instinct was to crank the amp to see what it could do. I quickly discovered that the Flightcase is not designed to go to "11" (its size might have been a clue, but old habits die hard). Taking a more reasoned approach, I backed off on the gain and found that within its comfort zone, the Flightcase delivers astonishing low end, handling the low B like a champ. The mids are focused and detailed, and the highs are natural and pleasing.

Though the amp has no tweeter, its possible to dial in a killer slap sound, thanks to the 12Hz center frequency on the high tone knob.

The 4.7M-ohm input impedance is favorable for piezo pickups, but plug-and-playability with upright bass will depend on your choice of pickup. With my Fishman Full Circle pickup, using a buffer preamp before the input produced the best results. I found the passive input sensitivity a little too hot for my passive P-Bass, especially if I dug in. Ultimately, I chose to play all my electric basses with the input set for active. Although doing this did cause some gain loss, it allowed me to play without overdriving the input. Another course of action would be to play lightly. This amp is not a rock and roll animal, but if you respect its inherent limitations, you'll be rewarded with superior tone.

Playing upright bass on a straight-ahead jazz gig (with drums), I was amazed at the Flightcase's firm bottom end. Even better, I could hear every nuance of my attack and tone. The key is to treat the amp like an acoustic instrument, and I found that its response varied greatly depending on cab placement. Placing the amp on the floor is critical, as well as finding the sweet spot



PHIL JONES BASS FLIGHTCASE AMP

LIST PRICE \$995.00

MANUFACTURER

Phil Jones Bass,

philjonesbass.com

POWER AMP: 150-watt

Class D, digital switching

power supply

INPUT: Passive/active

switchable EQ: Five-

band, +/-18dB @ 50Hz,

160Hz, 630Hz, 2.5kHz,

12kHz, built-in low-cut

filter with 40Hz rolloff

SPEAKERS: Four five-

inch neodymium driv-

ers, two forward facing,

two upward facing

CONTROLS: Input Level,

Passive/Active toggle,

Umlter on/off toggle,

Umlter level, Master

Volume, Tone: Lo-Bass,

Hi-Bass, Lo-Mid, Hi-Mid,

Treble

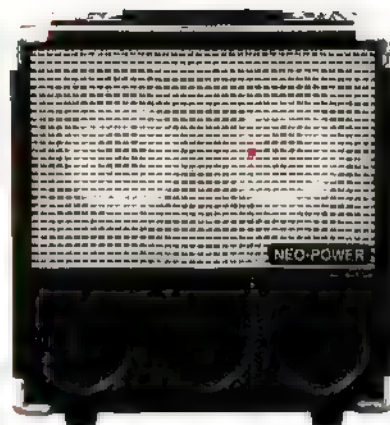
OUTPUTS: Headphone

jack, DI out (with ground

lift), line out and tuner

out

OTHER: Effect loop



Digital amplifier + neodymium speakers = no trips to the chiropractor.

ON DISC

The upward-facing speakers throw the sound to your ears, not just to your feet.

between the cab and the back wall. The amp works in conjunction with its environment, filling the stage with a rounded low end that can be felt, and—thanks to the upward-facing drivers—heard. Reports from my bandmates and the audience confirmed what I was hearing. The Flightcase kicked butt.

It also excelled on an acoustic blues gig, where I slapped my best Willie Dixon licks on a gut-stringed upright. Placed on the floor in a corner, the Flightcase produced a bottom end that was huge but never out of control. The percussive slaps and string pops cut through crisply without being harsh. On an electric bass gig with two acoustic guitars (no drums, no PA), the amp once again performed beyond my expectations. The low B string sounded massive, and my sound projected nicely to the middle of the room.

There is no external speaker jack, so the amp is not expandable. Too bad. I'd love to see the power rating upped a bit and a matching extension cab offered

THE BOTTOM LINE

FOR INDOOR GIGS at low-to-medium volumes, low-volume rehearsals, recording in an isolation booth, or simply for practice, the Flightcase has a sonic range that outperforms other amps in its class. With a street price of \$895.00, it is not exactly cheap, but the tone is addictive.

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IMAGE MATTERS

Fishman Aura Acoustic Imaging pedals

BY CHRIS GILL

THE CHALLENGE OF achieving natural acoustic guitar sound in an amplified performance has flummoxed guitarists for decades. Microphones have long remained the ideal solution, but problems with feedback and limited onstage mobility make them a less-than-ideal choice for players in bands. Also, the high-quality condenser mics that work best with acoustic guitars are usually too fragile to use onstage. Pickup systems have improved by leaps and bounds, especially over the past decade, but to most acoustic purists even the best pickups still possess a distinct electrified, artificial quality.

Creating natural-sounding amplified acoustic guitar tone has been Fishman's number-one priority since day one. In 2003, the company introduced the Aura Acoustic Imaging Blender system, which duplicates the tonal characteristics of an acoustic guitar captured with a variety of high-end condenser mics, as well as mic placement and room ambience. This unique technology, called "imaging," enhances the tone of any guitar with an undersaddle piezo or sound hole-mounted magnetic pickup by emulating the tone of a guitar recorded in an optimal studio setting.

Now Fishman offers a streamlined version of the original Aura Acoustic Imaging Blender unit in a stomp box—make that six stomp boxes. Each of the half-dozen Aura Acoustic Imaging pedals is tailored for a specific acoustic guitar—concert, dreadnought, jumbo, orchestra, nylon-string and 12-string—and includes 16 of the most popular and ideal Aura images for the corresponding instruments.

FEATURES

Each of the Aura Acoustic Imaging pedals shares the same physical features. Housed in a sturdy aluminum case, the pedal looks like an ordinary stomp box, but its internal electronics are much more sophisticated than the transistor, capacitor and IC guts found in most pedals. Audiophile-quality features like 24-bit ADA converters and 32-bit internal processing offer bit-crunching capabilities rivaling a computer. As a result, the Aura pedal's algorithms deliver detailed, realistic sound with no latency lags. Blended with the pickup's output, the image-

processed tones organically enhance your guitar's amplified sound as a unified whole.

The pedal's controls are stomp-box simple, as well. The volume control lets you dial in the ideal output level, and the blend control adjusts the mix between the pickup and selected image. Other features include a 16-position rotary switch for choosing images, a phase switch for eliminating feedback, a dual purpose clipping/battery power LED and a side-mounted input level trim pot. The pedal operates with a nine-volt battery or an optional power adapter.

Unlike Fishman's top-of-the-line Aura Acoustic Imaging Blender unit, these pedals won't let you download new images from the company's web site. However, each pedal's presets cover a wide range of tones, from brilliant close-miked sparkle to reverberant distance-miked warmth. While the pedals may not be as flexible as the Blender, they eliminate a lot of confusion for indecisive players.

PERFORMANCE

Fishman sent the dreadnought, jumbo, nylon and orchestra pedals for this review. The dreadnought pedal got the most intensive workout, subjected to tests with a Martin D-18 that was fitted with a magnetic sound hole pickup and piezo undersaddle pickups. The nylon pedal was tested

The LED does double duty as a clipping and low-battery indicator.

with a semisolid Gibson Chet Atkins CE with piezo pickups (this pedal is designed to be used only with guitars that have undersaddle pickups), while the orchestra version was paired with a Thirties-vintage Gibson L-00 acoustic with a sound hole pickup. The jumbo pedal received the final test using a Guild F-50 jumbo with piezos.

All four pedals performed admirably, producing warm, supple, natural tones that truly sound acoustic, only louder. Live performers accustomed to playing piezo-equipped guitars will probably prefer to set the blend control for a 50/50 mix of pickup and imaged



LIST PRICE: \$309.95


MANUFACTURER: Fishman Transducers, Inc., fishman.com

MODELS: Concert, Dreadnought, Jumbo, Orchestra, Nylon, 12-String
Controls: Volume, Blend, 16-position image Select, Input Level trim pot, Phase switch
FOOTSWITCH: Bypass/Mute

POWER: Nine-volt battery or optional AC adapter

sounds or even nudge up the blend for more pickup signal to retain the cut and clarity they're accustomed to. Solo artists and studio musicians will find a predominantly imaged mix more ideal, as it makes an amplified acoustic sound fuller and more robust. The Chet Atkins CE enjoyed the most noticeable enhancement, sounding like a full-bodied classical guitar.

THE BOTTOM LINE

Fishman's Aura Acoustic Imaging Pedals provide a quick and easy way to significantly improve the amplified tones of your piezo- or magnetic pickup equipped guitar. Although not as flexible as the higher-priced Aura Blender system, these pedals provide the same impressive sounds in a plug-and-play configuration. There's no need to perform invasive surgery on your prized acoustic guitar—even with a magnetic pickup slapped in the guitar's sound hole you can enjoy rich, natural acoustic tone through an acoustic guitar amp or PA. 

ON DISC

The Phase switch helps eliminate runaway feedback.

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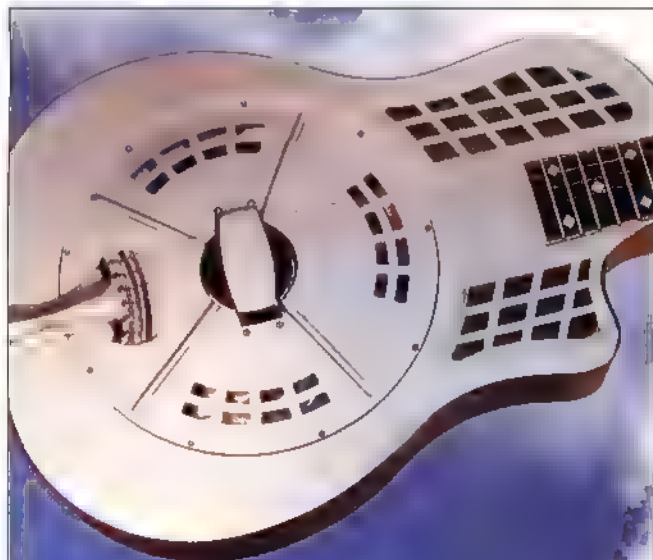
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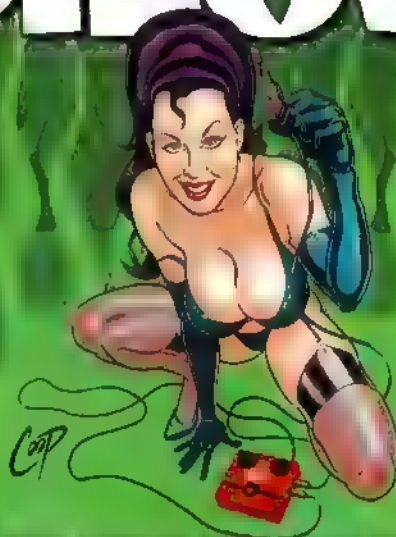
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I can't seem to transport my amps without getting the occasional rip or dent in the covering or hardware. In all the years I have read *Guitar World*, I cannot recall any sort of article about cases for our prized gear. Artists always mention the amps, guitars, cables, strings and effects they use, but never what they pack them in. I am looking for something to hold my Marshall Slash head and Silvertone 1484 head, either together or separately. Where do mere mortals go to get such a thing?

—Hunter Hawkins
Milwaukee, OR

Cases are not cheap, and a case that could hold your Slash and Silvertone together would be a pricey custom order. The least expensive route is to buy slip-covers that can protect your amps from tears and scratches that are produced by low-level impacts. If you run a web search for "amp covers," you should find several sources that can help you. A better but more expensive option is light-to-medium-duty cases, such as those made by TuffBox (tuffbox.com). For premium protection, you could use heavy-duty cases, like those made by Anvil. When buying cases, you should be prepared to purchase foam inserts that can create a tight fit between your gear and the case. The foam can be cut to the shape of your gear, optimizing the level of protection it provides. Consider your requirements and budget, and then determine which of these options is best suited to you.

I have a silverface Fender Champ that I picked up for \$10 at a garage sale. As far as I can tell, it was made sometime in the late Seventies. It's a great-sounding amp and fun to mess around with, but whenever I play it at high volumes or play something that has a lot of low frequencies, it rattles. I discovered that the lower half of the grille frame has come loose from the cabinet, and it vibrates. How can I reattach the frame to the cabinet so that it's secure and doesn't rattle?

—Dan Pizappi
Bloomingburg, NY

Most likely, the screws that hold the frame to the cabinet have stripped their

holes. You'll know this has happened if the screws can be turned continuously after they are fully inserted.

My solution is to remove the screws that hold the frame to the cabinet and replace them with screws one size larger in diameter. The larger screw will be able to "bite" into the cabinet and reestablish a bond between the cabinet and grille frame. Note that you may have to disassemble your Champ a little to gain access to the screws. If this procedure intimidates you, take the amp to an experienced amp repairperson. It is a simple fix and shouldn't cost more than 20 bucks, if the tech is fair about pricing. Best of luck.

I have a Gibson Gothic V that has strap locks on it, and I recently bought a new Ibanez. I wanted to transfer the strap locks from the Gibson to the Ibanez but was able to remove only one of them. The remaining lock is screwed in so tight that I stripped the head trying to remove it. It's about half a centimeter out from the body, but I can't get it back in or remove it. How do I remove it, and what kind of screw should I replace it with?

—Mike Roberts
Plantation, FL

Nasty situation, dude. I've been there many times.

To remove the screw with the stripped head, use a locking vise grip to grab hold of the screw head. Once the vise grip has a good hold on the screw, turn it slowly, until the screw is completely removed from the guitar.

To replace the damaged screw, simply take the good screw to a hardware store and find a match for it. If your strap locks were of the black chrome variety, contact the manufacturer and see if you can purchase a replacement screw.

I assume you'll want to replace the strap locks on your V with new strap holders. Before you do this, I recommend that you fill the holes from the strap locks with a thin wood dowel. You can purchase this at a hardware store or hobby/art supply shop. Cut the


dowel to size so that it fits in the holes and is flush with the body. By doing this, you'll provide mass for the new screws to bite into, thereby creating a tight fit. As an alternative, you could use screws that are slightly larger or longer than the originals, but this would change the guitar's spec. I'd opt for the first method.

The sound coming out of my amp is not consistent. Some days it rocks; other days it seems as if it's only operating at 75 percent of its potential. When this happens, I've tried a number of things—changing guitar cords, checking the instrument jack, wiggling the knobs on my guitar (an Ernie Ball EVH MusicMan)—all without success. Sometimes, almost

like magic, the light in the room will become brighter, a fan on the shelf will increase its rpm's, and the amp will suddenly start rocking again. All of these devices are plugged into power/surge protectors on separate electrical outlets. What can I do to fix this?

—Eric Ichikawa

Your equipment is suffering from fluctuating voltage supply. The United States operates on a standard operating voltage of 120. However, if you measured the voltage at a wall outlet, you would find that it does not remain consistent, and more often than not, the fluctuation is downward—that is, the voltage is below 120 volts. This is especially true during summer months, when air conditioners and fans are in frequent use. This downward fluctuation can cause an audible difference in your amp's performance, because the amp is not receiving the voltage required to operate at its optimum level.

In these situations, an AC voltage regulator can help by providing a stable 120-volt output. Furman Sound (furmansound.com) is one company that makes these devices, but there are others as well. I recommend that you run a web search for "power regulators." Best of luck. 



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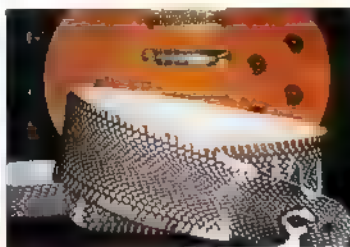
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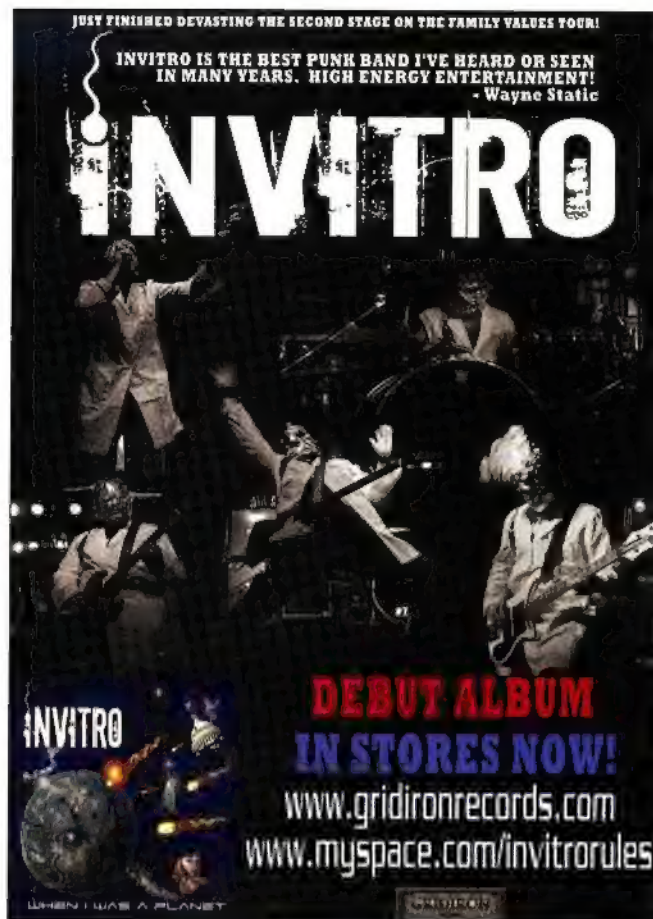
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WELCOME TO THE JUNGLE

His latest rig looks wild as a snake pit, but Velvet Revolver's Slash has found an eloquent new-school way of staying true to old-school.

By NICK BOWCOTT

>> DESIGN PHILOSOPHY "My rig doesn't have anything in it that's really unusual or 'out there,'" says Velvet Revolver's Slash. "It's pretty basic stuff, like delay, boost and, of course, my signature Marshalls. The most important thing is that it keeps my signal as pure as possible. Normally, when you're running effect pedals, your signal is still going through them even when they're switched off. I'm an old-school guy who believes that if there's anything between you and your amp, you're gonna hear it. My new rig has been designed so that when I'm not using an

effect, it's out of the signal path."

Slash achieves this purity courtesy of an Axess Electronics RX1 looping, switching and routing system, which Adam Day, his tech of 19 years and counting, incorporated into the rig. Controlled by MIDI, as are the other rack processors in the system, this seemingly complex setup allows Slash's effects to be called up or bypassed instantly. Adds Day, "I wanted it to be flexible enough that it wouldn't become obsolete after a couple of years."

>> CONTROL ISSUES Day controls all of Slash's effects, except for his wah. "I'm a little too frantic onstage," Slash says. "For me to stop and focus on a half-inch-wide

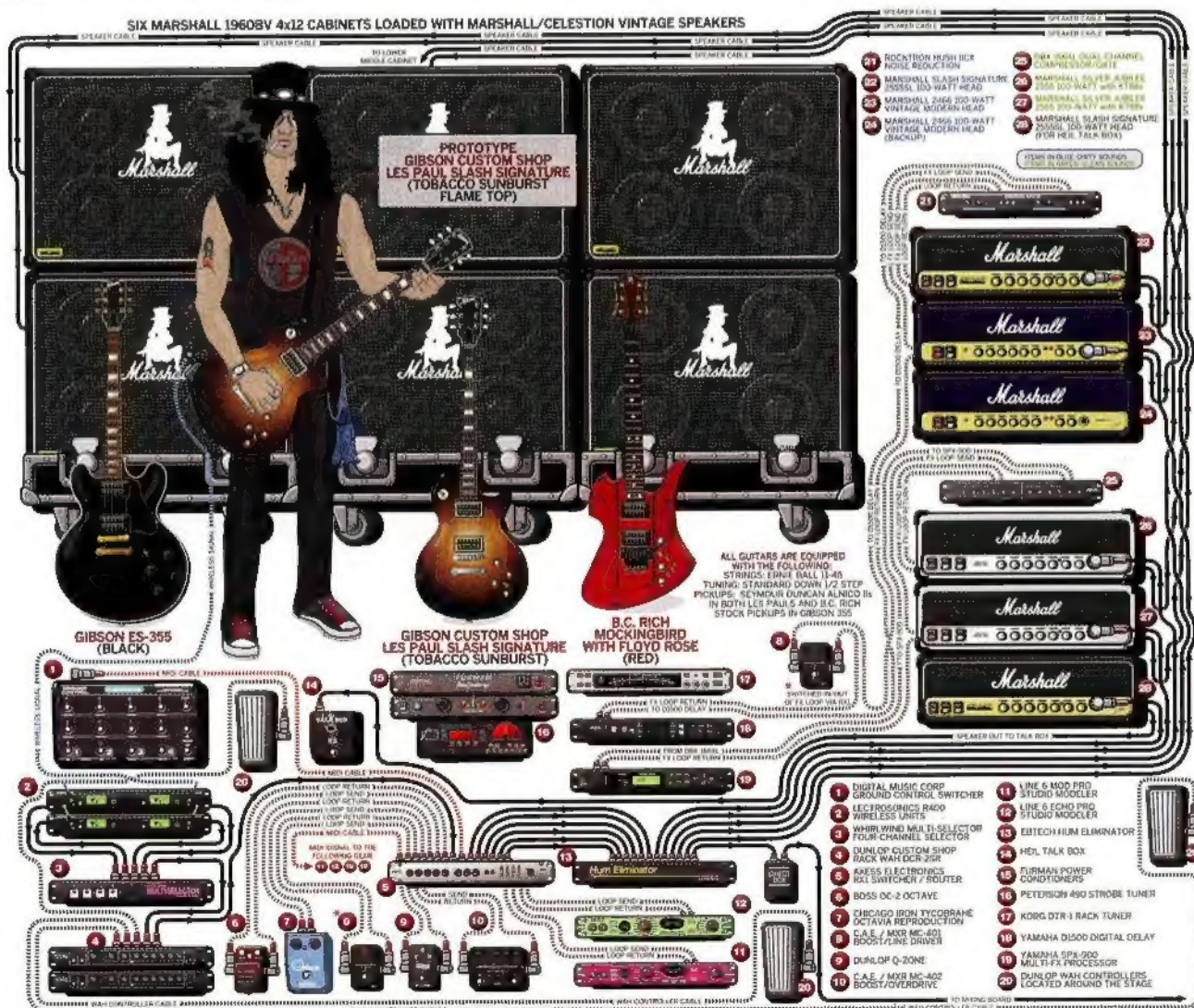
“THE MOST IMPORTANT THING FOR ME IS FINDING THAT SWEET SPOT ONSTAGE.”


button, and actually deal with more than one of them, is impossible."

>> FAVORITE PIECE OF GEAR "My Chicago Iron Octavia. It has amazing tone, and it's been like a new toy for me."

>> SECRET WEAPON "The most important thing for me is finding that sweet spot onstage. Sometimes I'm more reserved because my guitar doesn't sound how I want it to, relative to everything else. When I have a good balance between the band and the room ambience, I can play my ass off. That's probably the key to my having a really great night."

Special thanks to Slash's tech, Adam Day, for his invaluable assistance.



A man with tattoos on his arms and a red t-shirt stands with his arms crossed in front of a large audio mixing console. The scene is lit with a strong red and orange glow, creating a dramatic, high-contrast effect. The man's face is partially in shadow, and his expression is serious. The background shows the complex structure of the mixing console with many sliders and knobs.

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